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May 2015 Issue 198  
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# Cake

## CRAFT & DECORATION

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Naked wedding cake  
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# Welcome to...



Our main cover image this month comes from Tara Hughes and her fabulous Peacock Wedding cake. Turn to page 4 to find out more.

Cover photography:  
Clark Smith-Stanley

# Cake CRAFT & DECORATION

## May issue

### Follow us



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NEC, Birmingham 6-8 November 2015

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For more details  
turn to page 78



I just love this time of year as the longer days allow what seems to be much more time for hobbies, which is great for me as I am currently working on a peony wedding cake for a very favourite family member.

The array of colours bursting out in gardens is beautiful, with grass and trees decked in the brightest, freshest greens as used to great effect in our wonderful billow puffy cake.

Also celebrating this burst of nature this month and of course looking forward to the main wedding season of the year we have projects showcasing freesia, clematis montana, ranunculus and hybrid lilies.

Alternatively if you wish to follow a current trend, or maybe don't have time to fully decorate a cake how about a naked cake using the hints and tips

in this month's Pâtisserie article from Ruth Clemens who also tempts us with macarons, Turkish delight and crystallised rose petals?

We have wonderful showy birds on our front cover Peacock Wedding Cake from Tara Hughes and Carol Deacon models a clowder of cats in many different poses. We are also pleased to bring you an idea taken from current paper crafting trends, using rice paper or edible wafer paper with food safe metal dies through a cutting and embossing machine shown off by Cassie Brown in her delicately decorated Teal Floral Frame Wedding Cake.

Look inside and you'll find super projects for all skill levels that should cover most bridal and celebratory requirements.

*Julie*

Julie Askeew Editor  
[editor@cake-craft.com](mailto:editor@cake-craft.com)  
Tel: 02476 738846



*A Farmyard Wedding*  
Turn to page 48 to see  
how this gorgeous  
cake was made.

# Spring

Is In The Air.....

...and with spring, blossoms a whole host of new products from Rainbow Dust Colours.

We have extended the popular new opaque **Paint It!** colours and Click-Twist Brushes to accommodate delicate pastel hues along with new key colours.



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Subscribe now to save money and receive a **free** gift.



## CAKE KIT BASICS

- Sugarpaste
- Buttercream
- Royal icing
- Flower paste
- Modelling paste
- Assorted dusting colours
- Assorted paste colours
- Edible glue
- Icing sugar
- Cornflour for dusting
- Modelling tools
- Smoothers
- Palette knives
- Paintbrushes
- Non-stick rolling pins
- Non-stick work board





Tara Hughes

# Peacock Wedding

*This gorgeous pair of beautiful peacocks will introduce a fabulous colour scheme to any wedding.*

*They are a statement centrepiece and these quirky birds will be a lovely talking point on the special day.*

## You will need

### Consumables

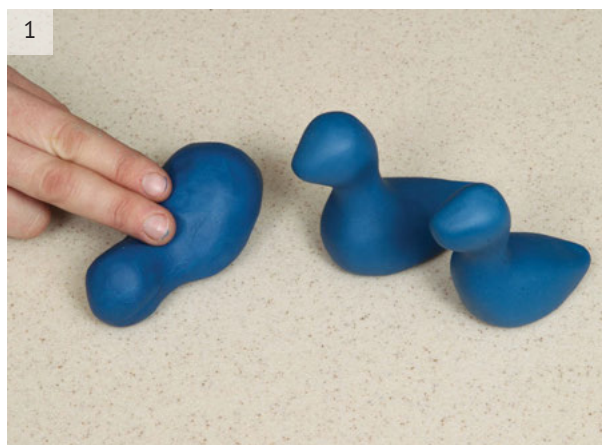
- cakes 15, 20, 25cm (6, 8, 10in)
- hard boards 15, 20cm (6, 8in)
- double-sided sticky tape
- edible glue
- cocktail stick
- white sugarpaste 3kg (6lb 6oz) Renshaw
- atlantic blue sugarpaste 300g, navy blue sugarpaste 300g, deep purple sugarpaste 200g, jade green sugarpaste 200g, Lincoln green sugarpaste 200g, yellow sugarpaste 25g
- flower paste black 25g, white 25g
- royal icing
- pearl lustre spray (PME)
- CMC or Tylo powder
- cake drum 38cm (15in)
- hard boards 15, 20cm (6, 8in)
- dowels
- ribbon white 4m, purple 1m
- paper piping bag

### Tools

- piping tube No. 2 (PME)
- rose petal cutters 4, 4.5, 5cm (TinkerTech)
- heart cutters 2, 2.5cm (TinkerTech)
- daisy cutter 2, 3.5cm (PME)







Peacock blue for bodies and feathers is a mix of atlantic blue and navy blue, add 2½ teaspoons of CMC powder to make firm modelling paste. The male peacock body uses 120g paste and the female uses 90g. Shape into two duck style bodies and smooth to perfect these. Add CMC powder to the other coloured sugarpastes to make modelling pastes.



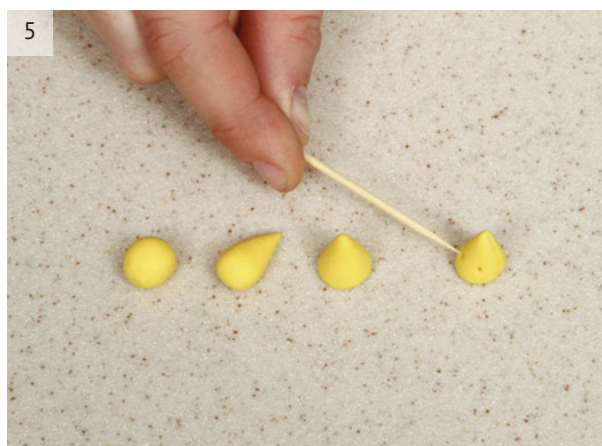
Use white flower paste to make the eyes. Mould a small ball of icing and taper it slightly at each end to make an eye shape. Flatten the shape with the ball of your hand then use a dresden tool to make an indent across the eye and in the centre.



Roll a thin sausage of black flower paste and a small round pupil. Attach the black sausage of paste through the eye and in the middle for the pupil with edible glue. Make four eyes in total, two should be slightly smaller for the female peacock.



Attach the eyes to the peacock bodies using the edible glue.



Make the beaks from two small balls of yellow paste, model the balls into cone shapes. Using a cocktail stick to mark down each side where the beak would open and make two small dots where the nostrils would be.



The comb is made using the smallest 2cm daisy cutter and the purple sugarpaste. Roll out the paste and cut out a daisy with the plunger cutter. Cut the daisy from the centre to make a five petal piece with a craft knife

## Cake TIPS

Any sugarpaste can be made into modelling paste using CMC/Tylo powder, one teaspoon added to 250g of sugarpaste and then thoroughly kneaded through.







Attach the beaks and the combs using edible glue. The five petal piece goes on to the top of the male peacock's head for the comb, then attach the three petal piece on to the female peacock.



To make the wings roll out purple paste and cut two with the largest rose petal cutter for the male and two of the next size down cutter for the female.



Roll out teal paste and use the 3.5cm daisy cutter to cut out four daisies. Cut the daisies in half, the larger male wings will need eight petals and the smaller female wings six petals. Use a cocktail stick to indent the centre of each petal.



Attach the first layer to the four wings with edible glue as shown.



Roll out some of the green paste and cut out four daisies, cut and indent each one with a cocktail stick and attach to the wing.



To finish the wings roll out blue paste and use the 2cm and 2.5cm heart cutters to make two of each size, indent these slightly using the dresden tool and attach these to the centre of the wings with edible glue.







13 Attach the two largest wings on to the male peacock using edible glue.



14 **Female peacock's tail:** Take a blue paste ball and turn this into a long thin cone, flatten it slightly. Roll out teal paste, cut a daisy 3.5cm. Use a cocktail stick to indent the daisy and glue to the wider end of the tail. Mark tail with a dresden tool to add some texture.



15 Attach the tail to the female peacock using edible glue.



16 To complete the two birds, attach the wings of the female peacock and place the pair to one side so that they can set completely.



17 Cut out between 50 and 55 feathers in blue and green paste. Use the middle size 4.5cm rose petal cutter to make the first part of the feather in blue and the smallest size 4cm rose petal cutter for the second part.



18 Indent the petal shapes with a dresden tool, put the petal shapes on a sponge mat and starting from the point of the petal pull to the edges and repeat until the petal has regular lines across it.



## Cake TIPS

It is important to place a ribbon around the cake drum to finish the cake perfectly. Double-sided sticky tape is useful for this as it gives an even finish with no need for glue.

When using lustre spray don't get too close to the cake, start further back and then come a little closer until you get the desired effect.

## Cake TIPS

Ensure that you have enough space to fit the peacocks on the board, they should fit neatly, you don't want too much of an overhang as they could get damaged in the cake box when you deliver the cake.



Use the teal paste and cut out the same number of 2.5cm hearts and purple to cut out 2cm hearts.



Place them on a sponge mat and use the dresden tool to draw lines from the tip to the edges of the hearts.



Assemble the feathers using edible glue to layer and complete each one. The cake should be fully iced in white sugarpaste, dowelled and stacked. Place white ribbon around each layer and purple ribbon around the board.



Fill the piping bag with royal icing and use No 2 nozzle. Starting at the bottom, use the royal icing to attach the feathers building up the tail shape. Work up the cake slotting in the feathers behind each other until the tail is finished satisfactorily.



Pipe small dots randomly over the three layers of the cake ensuring they are evenly distributed, across the cake.



Attach the two peacock bodies using a little royal icing. Then use the pearl lustre spray to add an overall shimmer to the cake.



## 20 To Make Mini Cupcakes

**Author:** Lorna Fleming  
**Price:** £4.99  
**Publisher:** Search Press  
**ISBN:** 978-1-78221-064-1  
**Pages:** 48

**Size:** 215 x 155mm  
**Content:** Cupcakes are definitely here to stay. Even the traditional wedding cake has moved over and a display of delightful cupcakes is often the preferred centrepiece but eating a cupcake elegantly whilst holding a glass of champagne can be difficult so the mini cupcake has become a practical alternative for any stand-up buffet. Nineteen decorating ideas for different occasions are portrayed in this lovely little book.



## Burlesque Baking

**Author:** Charlotte White  
**Price:** £9.99  
**Publisher:** Ryland Peters and Small  
**ISBN:** 978-1-84975-496-5  
**Pages:** 64

**Size:** 195 x 195mm  
**Content:** Burlesque mixes beauty with decadence, arguably the two best qualities of a cake. Inspiration for the 25 tantalizing cakes and bakes contained in this book came from the costumes of genuine burlesque performers. It gives basic recipes for the cakes and cookies, and arranges the projects into four levels of complexity and written in a clear step-by-step style encouraging indulgence and decadence - especially the kitchen!



## What To Bake And How To Bake It

**Author:** Jane Hornby  
**Price:** £19.95  
**Publisher:** Phaidon  
**ISBN:** 978-0-7148-6743-4  
**Pages:** 240

**Size:** 282 x 230mm  
**Content:** A superb book for amateur bakers looking to master the classics and expand their repertoire. 50 recipes accompanied by photos of the ingredients and clear images of each step ensures great results every time. Baking is covered from every angle from every day cakes and cookies to special occasion breads and pastries. Chapters include: Simple Family Baking, Morning Coffee & Afternoon Tea, Special Bakes and Desserts & After Dinner.



## Decorated Sublimely Crafted Cakes For Every Occasion

**Author:** April Carter  
**Price:** £20.00  
**Publisher:** Hardie Grant Books  
**ISBN:** 978-1742707-72-3  
**Pages:** 168

**Size:** 263 x 207mm  
**Content:** This is not for the novelty cake designer and goes outside sugarcraft. April Carter shows home bakers how to take their cakes to the next level without fuss. It is full of tips and tricks for beginners to experienced bakers and shows the use of fresh flowers, fruit and sprinkles for decoration. How to master the art of piping, add tiers, colour and add height to basic sponge cakes are covered as are new and delicious flavour combinations to stimulate the taste buds.



## Pretty Witty Cakes

**Author:** Suzi Witt  
**Price:** £20.00  
**Publisher:** Quadrille Publishing Limited  
**ISBN:** 978-1-84949-328-4  
**Pages:** 192

**Size:** 278 x 225mm  
**Content:** Excellent book with over 40 cute and contemporary sugarpaste characters to make. Mostly hand modelled they can be made with the minimum of equipment. The book includes detailed step-by-step instructions on how to make each character and the accessories that go with it. Monsters and aliens, safari and farm animals, fairy friends, and sea creatures are included as are great tips and techniques.



## Contemporary Cake Designs Book One

**Author:** Jackie Thompson  
**Price:** £42.75  
**Publisher:** Love of Books, Australia  
**ISBN:** 98-0-9874266-1-1  
**Pages:** 242

**Size:** 305 x 215mm  
**Content:** This is a book full of basic techniques for the baking, covering and decorating cakes for all occasions. Some of the content relates to working with cake coverings in Australia as that is where the author hails from. Lots of detailed photographs accompany the instructions for creating each cake.





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# Market Place

'Market Place' is where you can find useful information from the trade or organisations which we think will be of interest to readers. It's also the place where you have a chance of picking up a free sample.

*Cake*

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## New PME Electric Cake Steamer

Cake Stuff are now stocking the fantastic Electric Cake Steamer by PME - the new and easy way of steaming your cake and sugar decorations.

This is a great little piece of kit which is popular as a fondant steamer in the USA and is now attracting a big following in the UK. Create incredible finishes by removing unwanted icing sugar, finger prints, rolling marks, cornflour, nicks etc. Use it on sugarpaste, flower paste and gum paste to add a natural sheen to your leaves and flowers and to make colours appear more vivid.

The PME Electric Cake Steamer retails at £32.99 but is available to buy on the Cake Stuff website at only £27.95.

[www.cake-stuff.com](http://www.cake-stuff.com)

To enter this competition go to [www.cake-craft.com](http://www.cake-craft.com) and click on 'This Month's Competition'.

The closing date for this competition is 5th May.



6 sets to give away worth £103!



## Sugar Buttons Character Moulds



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## Bake For Heroes 2015

### Raising Some Dough For Our Heroes

Help for Heroes (H4H) is asking the great British public to get baking to raise 'hundreds and thousands' for our wounded, injured and sick service personnel, veterans and their families.

It couldn't be easier to get involved, you could get friends and neighbours over for tea and a slice of cake in exchange for a donation or hold a bake sale in the middle of the town and sell lovely treats to the masses! Every single baked delight that is created, sold and eaten makes a difference to the support H4H can provide.

A free fundraising pack will be sent to every Bake for Heroes event organiser to help make each event a success. The packs include H4H wristbands, lapel pins, collecting boxes, bunting, balloons and pricing stickers.

H4H offers comprehensive support to those who have suffered life-changing injuries and illnesses in the line of duty. This is provided through grants to individuals, other charities and organisations, capital build projects and four Recovery Centres across the UK which offer support for life. The money raised by the hugely generous public has been used to support the wounded, but there is still so much more to do. Soldiers, sailors and airmen who are injured today will still need our support tomorrow and in the days that follow, for the rest of their lives. They are still battling and H4H will not let them battle alone.

The 'Bake for Heroes' campaign starts on 18 April – 4 May 2015.

To register or for more information visit [www.bakeforheroes.org.uk](http://www.bakeforheroes.org.uk) or call 01980 846459





3 to give away worth £105!

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### Stencil Sheets

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### Stencils

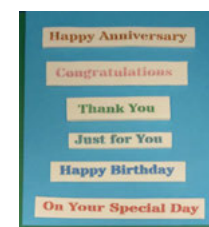
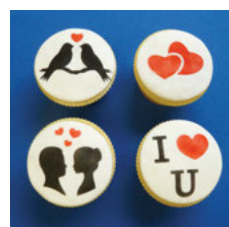
Romance Silhouette  
Rose  
Greetings

These stencils are individual designs. The Greetings sheet is one of their most popular designs, measuring 29cm x 21cm (11.5in x 8in) with six greetings featured on it, such as 'Happy Birthday' and 'Congratulations'.



The Rose stencil is the first in their floral line, measuring 15cm x 11cm (actual rose size) and the 'Romance' silhouette sheet features four separate designs measuring approx. 4cm x 5cm (1.75in x 2in) each, perfect on cupcakes for engagements, anniversaries and valentines. The 'Greetings' and 'Rose' stencils are £7.95 each and the 'Romance' silhouette stencil is £3.50.

[www.premierstencils.co.uk](http://www.premierstencils.co.uk) 07718 477 796



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## Go Spring Dotty!

Fantastic Ribbons bursts into spring with a lovely NEW range of pastel and bright dotted satin ribbons with 5 metres on a roll and 15mm wide so perfect for to finish off your cake boards with. Available on a multi buy offer of any 5 rolls for £10 at Fantastic Ribbons.



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[www.fantasticribbons.com](http://www.fantasticribbons.com)



## To Enter

For your chance to win one of these great prizes, go to [www.cake-craft.com](http://www.cake-craft.com) from 2nd April or send in a card to PO Box 3693, Nuneaton, Warks, CV10 8YQ, stating which item you are applying for (not forgetting to include your name, address and email address). The final date for giveaways will be 5th May 2015.



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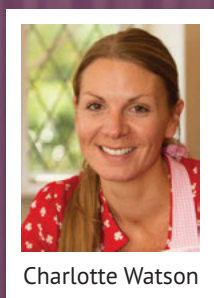
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Charlotte Watson

# Stripes and Brights Wedding Cake

*This cake is perfect for any bride and groom wanting to make a real statement on their wedding day. The stripes give a really contemporary look, while the flowers add an exciting focal point. Guaranteed to turn heads!*

## You will need

### Consumables

- round cakes 15, 20, 25cm (6, 8, 10in)
- sugarpaste 3kg (6lb 6oz) white
- gum paste/flower paste white, black
- blossom tint green, purple
- confectioners glaze
- royal icing white
- edible glue
- cornflour/icing sugar
- round cake cards 15, 20, 25cm (6, 8, 10in)
- round cake drum 33cm (13in)
- plastic dowels
- styrofoam balls 3cm diameter
- pearl head stamens
- green florist tape
- small posy picks
- styrofoam dummy
- wooden cocktail sticks
- white satin ribbon

### Tools

- geometric cutter set \*
- rose petal cutter set of 5 \*
- veining mats 5-8
- calyx/jasmine cutter set \*
- creative leaf cutter set \*
- flat paintbrush
- ball tool \*
- bone tool \*
- firm foam former pad \*
- multi-ribbon tool \*
- non-stick rolling pin
- plastic spoons
- selection of plain writing nozzles \*
- small piping bag

\*FMM Products





## PREPARATION

Secure each cake to the corresponding cake card. Fill the cakes and coat with a layer of chocolate ganache or buttercream. Cover the cakes and the cake drum with the white sugarpaste. Set the cakes and drum aside to dry overnight.

## Cake TIPS

To achieve sharp edges on the sugarpaste covered cakes, first cover with a layer of chocolate ganache. The ganache will stay firm when set and makes the process of getting a sharp edge much easier than if covering a cake coated in buttercream.



Secure the 25cm cake to the cake drum with royal icing. Insert a dowel through the cake until it reaches the cake card. Mark the dowel with an edible pen where it comes out of the cake and remove.



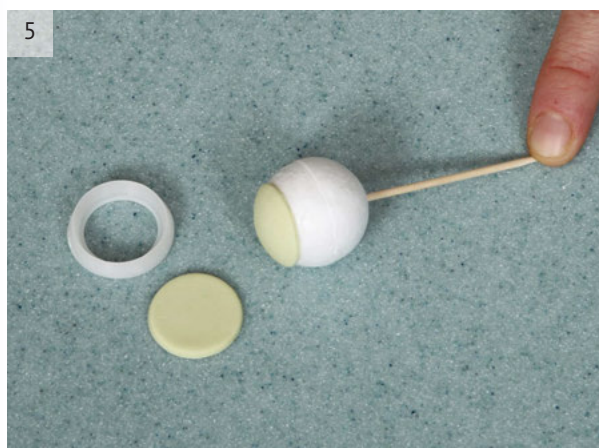
Use a sharp knife to score the dowel on the pen mark. Hold the dowel with both hands and bend until it snaps. Repeat for four other dowels.



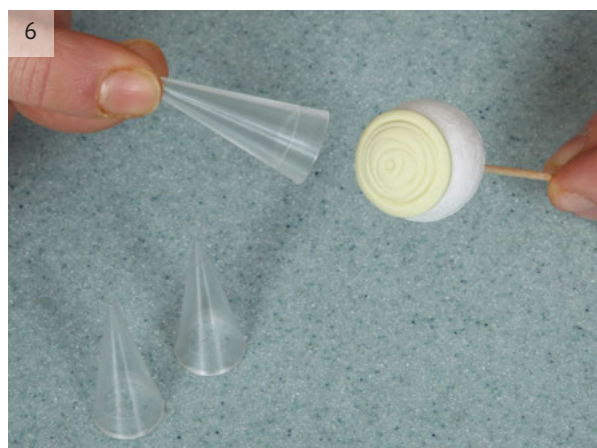
Insert the five dowels into the 25cm cake and repeat with four dowels for the 20cm tier.



Add a small amount of royal icing on to the cake as shown, avoiding the dowels to assist in the cutting of the cake. Stack the dowelled cakes and use a ruler to ensure they are centrally spaced. Use a cake card to help lift the cakes into position.



Dip a wooden cocktail stick into edible glue and insert into the styrofoam ball. Roll out green flower paste to 2mm thick and cut a circle using circle cutter 1. Lightly brush the back of the circle with edible glue and secure to the top of the styrofoam ball. Two of these will be needed, one for each ranunculus.



Use a selection of different sized plain writing nozzles to add detail to the centre of the flower. Start with the largest size tip and work towards the centre, finishing with the smallest tip.



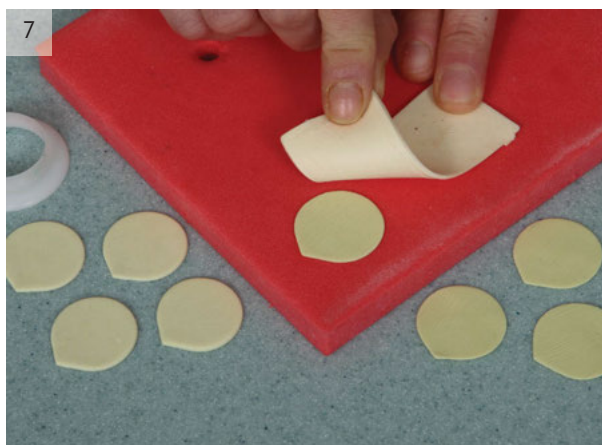
## Cake TIPS

When the petals are cut place them under a stay fresh mat or between a plastic document wallet to prevent them from drying out.

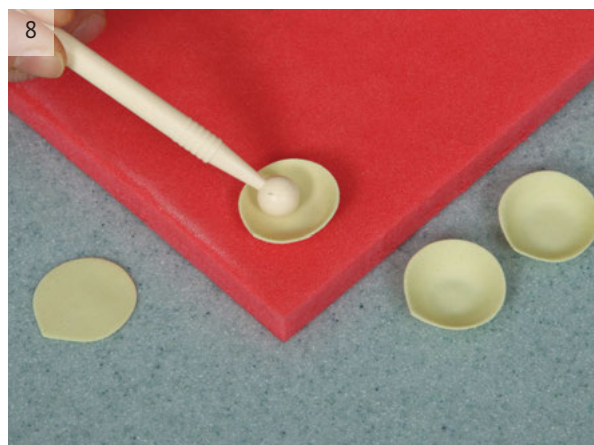
Roll out the flower paste on a board lightly greased with white vegetable fat to prevent sticking. Dust another area of the board with cornflour to ensure the paste moves freely before cutting out.

When making sugar flowers only ever use a very small amount of edible glue. If too much is added to the petals they will slide around when you try to add them to the flower and the drying time will also increase.

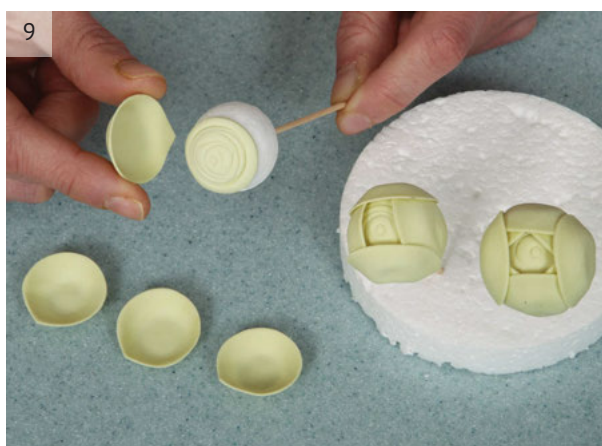
To thin the edges of the leaves, place the ball tool half on the edge of the leaf and half on the foam pad. Press down into the pad as the ball tool is moved around the edge of the leaf. Do not press too hard as this can tear the paste.



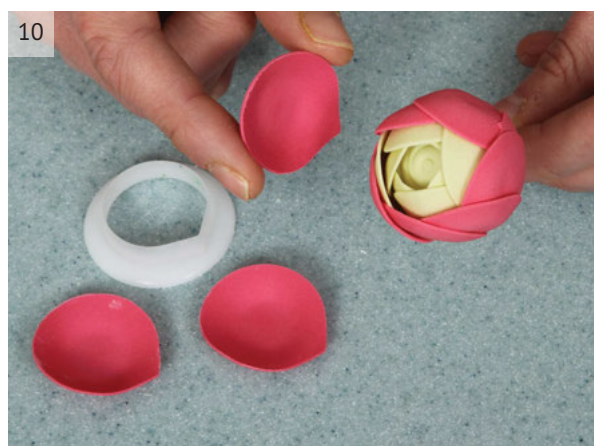
Roll out more green flower paste to around 1mm thick and cut out eight petals using rose petal cutter RP1. Place the petals on to the firm foam pad and vein using the corn veining mat.



Turn the petals over so they are now vein side down on the foam pad. Use the large ball tool to cup each petal. Start in the centre and work the tool towards the outside of each petal using a circular motion. Leave to air dry for five minutes so they hold their shape.



Lightly brush the bottom half of each petal with edible glue. Attach the first four petals around the ball as shown. Attach the remaining four petals so they overlap the first layer.



Roll out pink flower paste to 1mm thick and cut out seven petals using rose petal cutter RP1. Vein and cup as before and add to the flower with edible glue in a spiral around the ball, tucking the last petal under the first.



For the next layer cut eight petals using rose petal cutter RP2. Vein and cup and place each petal on a plastic spoon to air dry for a few minutes and add to the flower as per the previous layer. For the final layer cut nine petals using cutter RP2A, prepare as before and add to the flower. Set aside to dry.

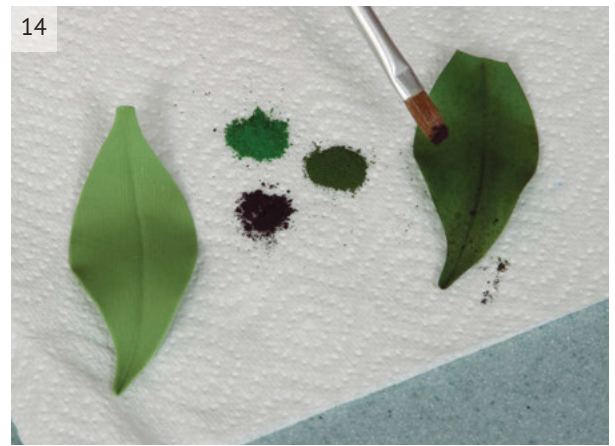


Roll out dark green flower paste thinly and cut two to three leaves. Place the leaves on the foam pad and vein using the corn veining mat. Thin and soften the edges of each using the large ball tool.





13 Add a centre vein to each leaf using the vein tool. Start at the tip of the flower and pull the tool across the paste using an even pressure. Set aside to dry.



14 When dry, use a flat head paintbrush and green petal dusts to dust each leaf. Use an aubergine dust to highlight the centre vein and edges.

## Cake TIPS

Florist tape comes in one half width, to cut half width, use a tape cutter or scissors. To activate the stickiness, gently pull on the tape before taping the flowers together. Always start at the top of the stem and work down towards the bottom.



15 To add a nice sheen, brush each of the petals with confectioners glaze. Apply a thin coat and once dry add a second coat.



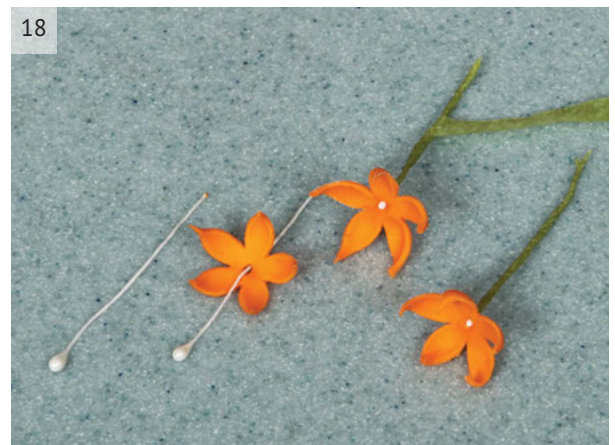
16 Roll out orange and purple flower paste thinly. Cut several flowers using the jasmine cutter. To ensure a clean cut, turn the cutter over and with the paste still attached, smooth a finger over the cutting edge.

## NOTE

Make sure to inform the recipient of the cake that wires have been used for the filler flowers and must be removed before cutting into the cake.



17 Place the flowers on to the foam pad and use the small end of the bone ball tool to curl each petal. Start with the tool at the tip of each petal and pull in towards the centre of the flower.

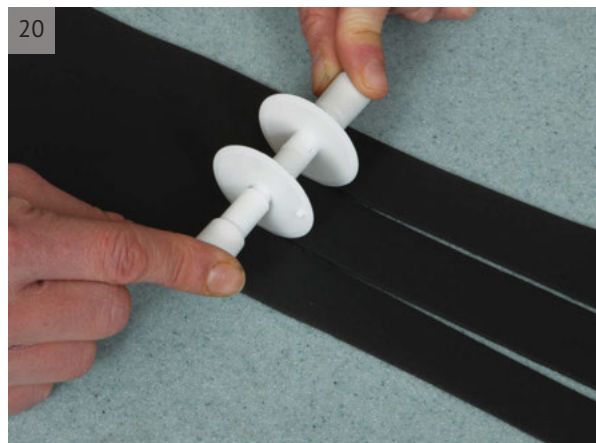


18 Carefully push the pearl head stamens through the centre of the jasmine, securing the head in place with a little edible glue. When the flowers are dry, tape down each stem using half width green florist tape.





Arrange the orange and purple flowers together into small bunches of seven and nine. Tape each bunch together using more half width green florist tape.



Mix together equal amounts of black sugarpaste and black flower paste and roll out to around 2mm thick. Using the multi-ribbon wheel with one large and one small spacer, cut a long strip.



Lightly brush the base of the cake with water or edible glue, and carefully add the strip, finishing off neatly at the back. Work up to the top of each cake, alternating between black and white.



Secure the two ranunculus flowers to the middle tier, as shown, using a small amount of royal icing. The cocktail sticks can be inserted straight into the cake to give extra support.



Add bunches of purple and orange filler flowers around the ranunculus, inserting the stems into small posy picks.



Finish by adding the glazed leaves. Secure these in place behind the ranunculus with a little royal icing. Add black satin ribbon around the cake drum.

## Cake TIPS

Sugarpaste alone can be used for the stripes, however using a 50/50 mix of sugarpaste and flower paste gives better results as it will not distort as much when adding to the cake.

When rolling out long strips of gum paste, firstly roll the paste into a sausage shape before rolling out with the rolling pin to help achieve a long strip. To achieve a perfectly even thickness, use a pasta machine on a No.1 setting to roll out the paste.

To determine how long the sugarpaste stripes need to be, first measure around the cake with a length of ribbon. Use the ribbon as a guide when rolling out the paste.

The number of flowers added to the cake is personal preference. Use more or fewer flowers as required. The flowers can be made in advance and stored in a cardboard box until needed.



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## Sugar Flowers For Beginners

*Freesias originated in South Africa and are popular for their perfume and the abundance of their colours, the pink and red varieties being the most fragrant.*

*In the language of flowers freesias are said to symbolize innocence and friendship.*

# Freesia



Ulla Netzband

This is a more challenging flower and requires patience to achieve a realistic looking bloom. Popular in flower sprays for wedding cakes, it is a flower well worth mastering.



### You will need

**Basic Kit:** Essentials for your basic sugar flower making kit.  
We are adding to this kit as we proceed through the series.

- work board
- small rolling pin
- a little muslin bag filled with cornflour
- sponge pad
- ball tool
- fine bladed palette knife
- fine sharp scissors
- craft knife
- cranked tweezers
- wire cutters
- florist wires assorted
- florist tape assorted
- celstick small, medium (CelCakes)
- cocktail sticks
- confectioners glaze
- isopropyl alcohol or gin or vodka
- strong sugar glue or egg white
- fine semolina
- dusting brushes
- small and flat paintbrushes
- porcelain friller (Holly Products)
- plain cutting wheel (PME)
- dresden tool
- dimpled sponge
- darning needle or scribe tool
- wooden dowel

#### Consumables

- flower paste white and pale green (A Piece of Cake)
- petal dusts foliage green, lemon, pink, ruby (Sugarflair)
- petal dusts vine green, edelweiss (Squires Kitchen)
- rosewater or sugar glue or egg white

#### Needed for this project

- freesia cutter (PME)
- small cutter 471 (TT)
- calyx cutters R13, R13a (Orchard Products)
- sharp curved small scissors
- lily stamens
- seedhead stamens
- pin or needle tool

2  
simple





**Flower Centre - Pistil:** Take a lily stamen and cut off the tip. Using finger and thumb or a needle, untwist the cotton and cut it into three sections. With tweezers bend each strand back a little.

## TECHNIQUE

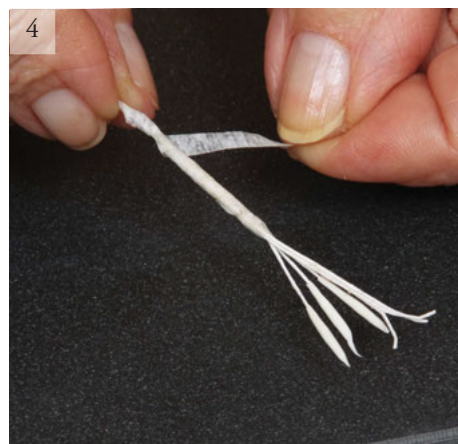
**Alternative Pistil:** Bind one third-width, white tape on to a 33g wire extending the tape a little way beyond the wire. Cut the flap at the end into three equal sections and twist each section.



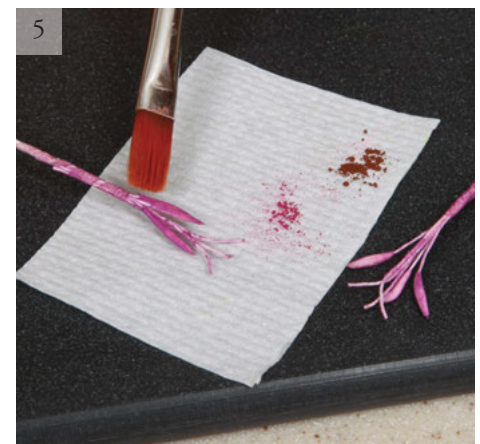
**Flower Centre - Stamens:** Cut the tips off a number of seedhead stamens. Take a tiny piece of white paste and roll it on to the tips of the stamen threads to achieve a slightly elongated stamen.



With a pin or needle tool mark a line down the length of the stamen. Three are needed for each flower.



Using third-width tape, attach three stamens to the side of the pistil. The stamens should sit slightly lower than the stigma.



Dust the stamens and pistil with your chosen dust for the flower as they would be the same colour. The photo shows a mixture of african violet and plum.



**Flower:** Take a small ball of white paste and form it into a teardrop. Press out the broad end into a Mexican hat shape. Thin the brim with a celstick.

## BASIC BOTANY KNOW HOW

A pistil is made up of the stigma (curly bit at the top) the style (long stem) and the ovary (seed pod at the base). Plants usually have only one of these.

Stamens are made up of the anther (the tip part) and the filament (long stem). Each flower has several stamens and they are attached to the base of the pistil.

A calyx is the green outer part of a flower which protects the growing bud until it opens. The separate parts of a calyx are called sepals.



Place the cutter over the paste and cut out the first shape. With a dowel or a celstick, open up the throat pressing the dowel against each petal in turn.





Gently mark each petal with the porcelain friller. Mark a centre vein with the narrow end of the dresden tool.

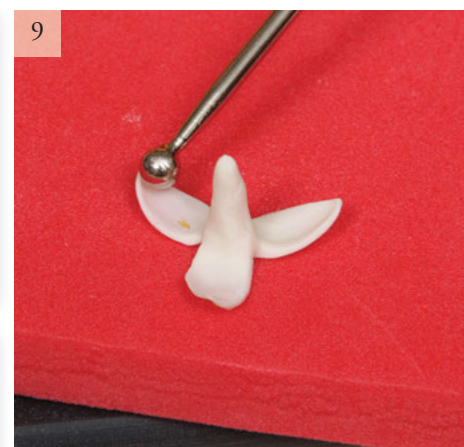
## TECHNIQUES

To make the flower less open reverse the action, i.e. roll along the inside of each petal.

The second petal set will be placed deep into the throat of the first petal set and needs elongating otherwise it will be too short.

## Cake TIPS

Hang the flower upside down for a little while to firm up.



If the flower is required to be really open place the petal on your sponge pad. With a ball tool roll down the back of each petal from tip to centre. Place the petal under cover whilst preparing the second petal.



Roll out white paste flat and cut out another petal. Place it on to the pad and slightly elongate and widen it. Vein it as the first petal.



Put a little rose water into the centre of the first petal and place the second petal on top interlocking the petals. Open up the throat using a dowel or celstick and press against each petal to secure it.



Take the prepared stigma/stamen centre and drill it into the throat. Using finger and thumb, neaten up the base and give the petals some more movement.



Dust the shaft with a little lemon and the very base with some vine green. Using a fine paintbrush and lemon dust deep into the centre of the throat.



Dust the flower with african violet/plum mixture.

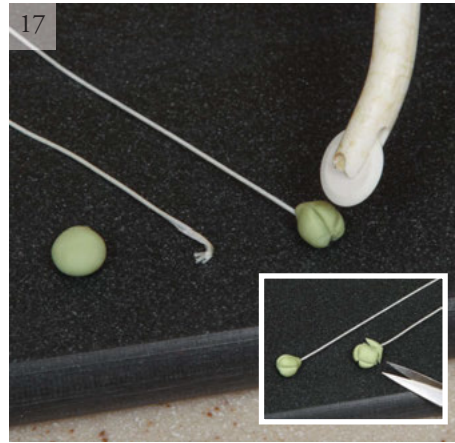


**Calyx:** Roll out some light green paste and cut out a shape with the calyx cutter. Cut out several shapes and place them under cover to keep them moist.

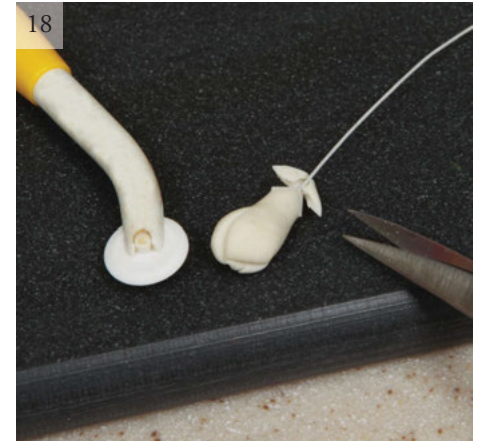




Trim away two sepals, glue them and place on to the base of each flower opposite each other. Alternatively make two snips into the base of the flower to represent the calyx. Dust the calyces with foliage green.



**Tiny Buds:** Roll tiny balls of green paste and attach them to a length of a hooked 28g wire. With a wheel tool mark the tips into three sections. With fine curved scissors cut twice into the base of the buds to form the calyx.



**Larger Buds:** Using white paste make a teardrop and insert a 26g wire and secure. With a wheel tool mark three lines into the bulbous end and make the calyx as for the tiny buds.



**Unopened Flowers:** Make these in the same way as the open flowers but using the smaller cutter. Keep the petals closed and make the calyx as for the open flower.

## Cake TIPS

The stigma/stamen centre is not needed for unopened flowers.

The leaves are sword-shaped and almost look like blades of grass.

Use a wheel for cutting rather than a craft knife as the knife might mark your board.

## TECHNIQUE

The bright flowers blossom along one side of the plants' stem, while the buds are produced facing downwards. The stem bends as the flowers mature facing upwards.



Dust the larger buds and the unopened flower as for the flower. Dust the calyces on the tiny buds with moss green and the others with foliage green.



**Leaves:** Roll out green paste and insert a 28g wire into it. Cut the leaves out free-hand using a plain cutting wheel and vein them in the tulip veiner. Dust the upper side with foliage green and overdust both sides with a little vine green. Either steam the leaves or glaze them with quarter-strength glaze.



**Assembly:** Start off with a 22g wire and half width tape and attach the smallest buds first by moving left to right. Gradually increase the size of the buds. Once all the buds are attached bend the stem downwards and attach first the closed flowers and finally the open flowers in a straight line. Once all the flowers are attached bend the stem down at a sharp angle. If using leaves attach them to the base of the stem.

## GLAZE KNOW HOW

Confectioners varnish and isopropyl alcohol can be mixed in wide mouthed, lidded jam jars to give different strengths of glaze.

100% or full glaze (no alcohol) is good for items which need a deep shiny glaze like berries.

50:50 or half glaze is suitable for the majority of flowers and is an equal mixture of varnish and alcohol.

25:75 or quarter glaze (mainly alcohol) gives a slight glaze, just enough remove a matt look.





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# Sugarcraft Masterclass



Hannah Collison and  
Lynn Crees-Glendingning

## Clematis Montana

### You will need

#### Consumables

- sugarpaste 1kg (2lb 2oz) duck egg blue (Renshaw)
- 10cm (4in) deep cakes, sized 10, 15cm (4, 6in) prepared, covered, stacked & cake picks inserted
- flower paste 200g (8oz) antique white (DPM)
- edible blossom tints spring green, moss green, lemon yellow, fuchsia, plum (Sugarflair)
- paste colour gooseberry, baby pink (Sugarflair)
- ribbon 12mm wide brown 1metre (40in)
- drum board round black 25cm (10in)
- wires white 24, 28 & 33 gauge, A/superior grade (Hamilworth)

#### Tools

- floral tape ½ width & full width Nile green (Stemtex)
- clematis montana alba petal veiner (Great Impressions)
- clematis leaf veiner medium (DPM)
- clematis petal cutter A (Fine Cut 1866)
- clematis leaf cutter set of 2 (Fine Cut 1872)
- stamen cutter (in the large Christmas Rose, Briar Rose or Clematis set - Patchwork Cutters)



You will also need a Basic Kit - see page 20

### TECHNIQUES

Generally a 28g wire is used when feeding through a ridge to create a leaf or petal. Use white wires for petals so that the colour does not show through. White or green coloured wires can be used for leaves.

Take care when colouring with edible blossom tints. Make sure the colour is well worked into the brush. Always dust from the outside edge inwards to achieve an even colour.

For neat taping use short lengths of tape, no longer than 15cm (6in) at full stretch so that it does not twist or fold whilst taping. Half width tape is used when taping down individual wires and putting together small sprays. As the spray builds in size and the stems become thicker use full width tape which is much stronger.

As each bud or flower is wired in, tape along the main stem leaving gaps of approximately 2cm (to stagger the positioning of the flowers and create height). Wire them in closer together towards the bottom to add width and body to the spray.

Whilst taping the flowers and leaves together press a finger nail into the joins to tighten the taping and use a tool with a smooth side such as a bone tool to rub the taping and smooth the stems.

To ensure that there is no un-taped wire showing just under the bud and for ease, begin the taping about 5mm from the bottom of the bud. Fully stretch the tape to release the glue, hold the tape downward at a 45° angle, pinch and press over a small corner of the tape to secure it to the wire and begin to wrap the tape around two or three times. Whilst the tape is still loose, slide it up to meet the bud before continuing to tape down.

To steam, position the final spray at least 15cm above the spout of a boiling kettle and waft the piece through the steam for 2 to 3 seconds ensuring the steam reaches all parts front, sides & back. Do not leave the spray in the steam for more than a few seconds as the flower paste will melt. The sheen created by the steam will disappear once the spray is dry.





*What better way to celebrate a spring wedding than with a glorious mass of Clematis Montana cascading down this two tiered centrepiece.*

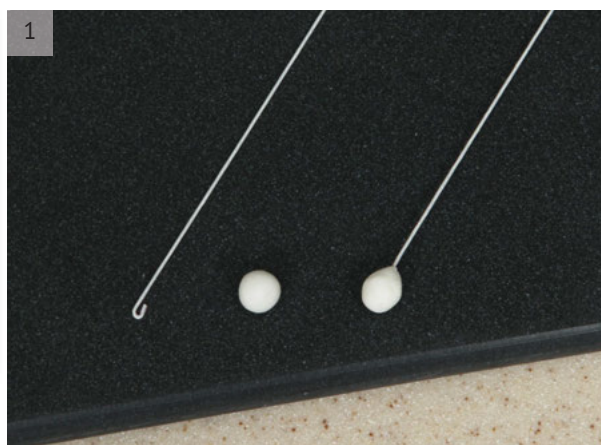
The making and assembling of more complex, realistic looking wired sugar flower sprays can seem daunting but this article simplifies the techniques and explains how to achieve a project of this scale.





## Cake TIPS

To speed dry the centre pieces place them into a lidded cake box and store them in the linen cupboard overnight.



**Stamen Middle** (make 11): Bend a hook into a  $\frac{1}{2}$  length of 24g white wire using angled tweezers. Form a pea sized ball of antique white flower paste and secure it on to the hooked wire using sugar glue. Allow to dry.



Dust the surface of the board with cornflour and thinly roll out some antique white flower paste. Rub a little white vegetable fat on to the stamen cutter and cut out the stamen strips.

## Cake TIPS

To make sugar glue put a pinch of cmc into a small bottle / jar with a brush. Top it up with boiled water and allow it to dissolve overnight. For making wired sugar flowers the glue should be thin in consistency.



Paint sugar glue along the uncut edge of one stamen strip leaving fringed area free of glue.



Place the prepared stamen middle (see step 1) on to one end of the glued stamen strip, ensuring the ball does not show above the fringed edge. Roll it along the strip to the end, keeping the fringed edge level. Press the back to neaten and curl the stamens inward.



Place the second strip for the outer stamens on to a foam pad. Using a dresden veining tool, draw from the tip to base of each cut fringe to thin and curl. Hold the tool at a  $45^\circ$  angle to help produce the curved effect.

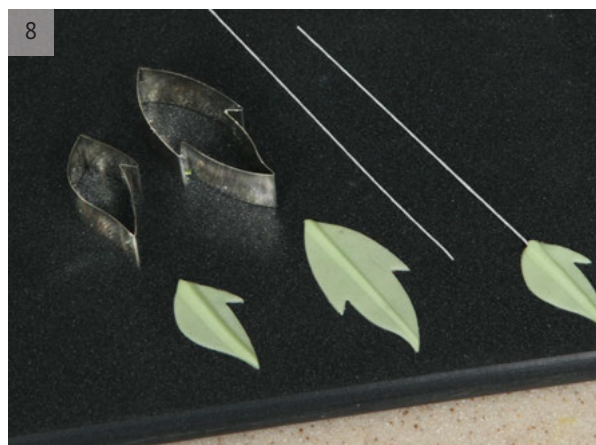


Attach the outer stamen strip and neaten in the same way as the inner stamens but this time allow the stamens to open outward. Allow to dry.





Using a small flat headed dusting brush colour the stamen middle using spring green edible blossom tint. Dust lemon yellow on to the tips of the outer stamens (be gentle as these parts are very fragile). The rest remains white.



**Leaves** (make 42 - mix of 2 sizes): Thinly roll out some gooseberry coloured flower paste leaving a ridge down the middle. Centre the leaf cutter over the ridge and cut out. Insert a  $\frac{1}{3}$ rd length of 28g white wire  $\frac{3}{4}$  of the way into the ridge.

## Cake TIPS

When buying paper covered wires, where possible choose 'A' grade / superior grade, they cost a little more but the finish is much better and the paper is less likely to unravel whilst feeding the wire through the paste.



Dust the clematis leaf veining mould with cornflour, place the wired leaf on to the mould and close the veiner. Press down firmly but avoid wiggling as it may bend the wire and distort the leaf.



Place the veined leaf on to the foam pad, thin and lightly fill the edges using a bone tool. Gently pinch around the base of the leaf to secure to the wire and bend it backwards a little to give the leaf some shape.



Dust each leaf at the base with moss green edible blossom tint and catch the edges with plum to give them more interest. The colour will take better when the leaf is still a little wet.



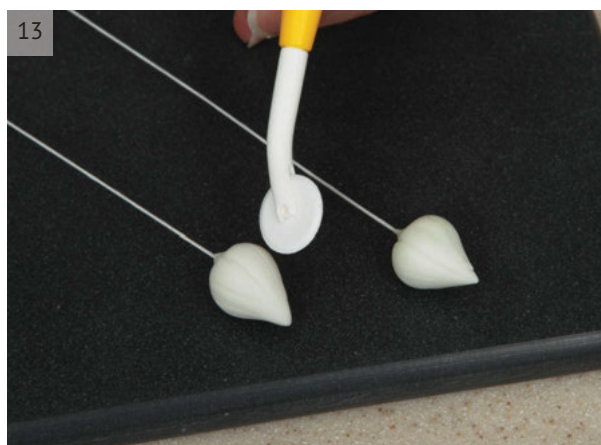
**Bud (9):** Bend a hook into  $\frac{1}{2}$  length of 24g white wire using angled tweezers. Form a 1cm diameter ball of flower paste and secure on to hook using sugar glue. Pinch out a point at the top between thumb and forefinger, then bend the tip to one side.

## Cake TIPS

If a cupped ridge appears around the edge of the leaf or petal, the paste has been rolled out too thickly.







Using a cutting wheel draw 4 deep equally spaced lines from the tip to the base of the bud to represent the petal edges and mark further lighter lines in between the divisions to represent the petal veins.



Dust the base of each bud with plum blossom tint. Using a clean brush, add a mix of lemon yellow and a touch of spring green to the bud tips. Tape down each bud wire by 5cm using ½ width florist tape.



**Petals** (make 44): Thinly roll out pale pink coloured flower paste creating a ridge down the middle. Centre petal cutter over ridge, cut out. Insert a ⅓rd length of 33g white wire ¾ of the way into ridge and vein. Thin, frill and shape 4 petals for each flower.



Dust each petal at the base with a mix of fuchsia pink and plum edible blossom tint.

## Cake TIPS

Assemble the flower whilst the petals are still drying to achieve natural shaping. Some petals can be positioned to create a flower more open than others.



**To Assemble The Flower:** Clamp angled tweezers at the base of each petal and use your finger to pull the petals backward creating a right angle. Position the petals under the prepared stamen middle and use ½ width tape to secure.



Colour the green taped stems with a little plum blossom tint using a brush or by rubbing the colour on using thumb and forefinger.





Tape each leaf stem by 2cm (see step 14). Bend two same sized leaves at the top of their stems one to face left and the other right, position a middle leaf with some stem showing and tape down. Dust the leaf sprig stems with plum blossom tint.



Create a leaf branch with three leaf sprigs added one at a time. If the stems are short or are bending, strengthen them by adding three x 1/2 lengths of 24g white wire. Stagger these additional wires as they are taped in to avoid creating a step.



Measure 6cm down the stem of a bud, tape in an opening flower leaving the first 4cm of stem showing. Add three more buds and three open flowers. Use the remaining flowers for the bottom tier to create a second smaller spray.



Measure 2.5cm down a leaf branch stem, position it behind the assembled flowers and tape it on to the main stem. Add in a second branch stem on the opposite side. Repeat steps 21-22 with the remaining flowers to make the second spray for the top tier.



Bring the two sprays together for the top tier. Bend each spray backwards almost 90° to reveal two central stems and tape together using full width tape. Repeat steps 19-23 and assemble the two smaller sprays for the bottom tier.



Steam the final pieces to blend and set the colours, without this process excess petal dust could fall on to the cake. Allow to dry. Place the sprays into the cake picks that have already been inserted in the stacked cake. Adjust the flowers to blend the two sprays together.

## Cake TIPS

It is easier to tape the leaves together one at a time, secure with one twist of tape before adding the next leaf. Ensure the stems stay straight and do not wind around themselves.

Before assembling the four sprays, divide the finished flowers and leaf branches between those to be used for the top tier (seven flowers, six buds & 24 leaves) and the bottom tier (remainder). Place everything on to a soft surface to help avoid breakages.

Wires should never be inserted directly into a cake, the cake pick will create a barrier and hold the wired flower spray. Insert the cake pick into the cake whilst the sugarpaste is still wet to avoid problems with cracking. A small amount of flower paste can be inserted into the pick to anchor the spray if necessary.





*Combining the beauty of flowers with the current geometric trend this wedding cake is bound to be a success at any celebration. The wide variety of hybrid coloured lilies enables the cake to be easily adapted to the required colour scheme.*



Janet Webb

# Geometric Lily Wedding Cake

## You will need

### Consumables

- cakes round 15, 20, 25cm (6, 8, 10in)
- marzipan (if using) 2.5kg (5lb 5oz)
- sugarpaste white 3.25kg (7lb)
- cake hardboards round 15, 20, 25cm (6, 8, 10in)
- cake drum round 35cm
- dowels
- flower paste white, green
- modelling paste
- icing sugar in shaker
- clear alcohol
- paste colours tangerine, pink (Sugarflair)
- bluegrass (Squires Kitchen)
- sugartex snowdrop
- dust colours lemon, tangerine, rose, coral, white, burgundy, nutkin brown, moss (Sugarflair)
- vine (Squires Kitchen)
- florist tape green, white
- florist wires white 24, 26 gauge
- ribbon for board

### Tools

- circle cutters 1, 2, and 2.3cm
- lily cutter or template
- stargazer B or casablanca lily veiner
- dusting brushes
- multi-ribbon cutter (FMM)
- texture mat (Sugar Artistry)
- wire cutters
- fine pliers
- tweezers
- small scissors







1 Cover the 35cm drum with white sugarpaste and allow to dry. Secure the 25cm bottom tier on to the covered drum towards the rear and slightly off centre. Dowel and stack the top two cakes centrally on top of the bottom tier in the usual way.



2 Colour 100g modelling paste light teal using the bluegrass paste. Dust the board with icing sugar. Roll out a strip of paste long enough to fit around the base tier and cut out a band 1.6cm wide with the multi-ribbon tool.

#### PREPARATION

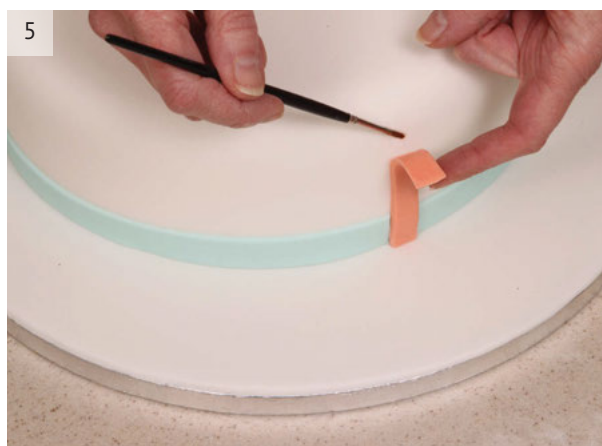
Place the 15, 20 and 25cm cakes on their individual hardboards and cover with marzipan (if using) and white sugarpaste.



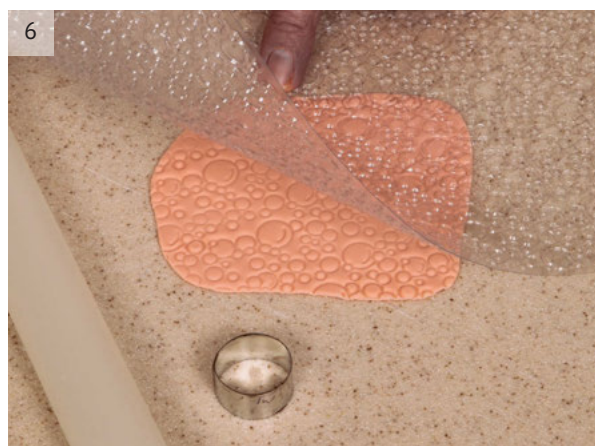
3 Roll up the band. Apply a small amount of glue around the base of the cake and then unroll the paste carefully and attach the teal band to the side of the cake. Repeat for the middle and top tier.



4 Colour 50g of modelling paste orange/coral using tangerine and small amount of pink paste colour. Roll out the paste a little thicker than the teal so that it will stand out from the base band. Cut out a 1cm wide strip the same height as your base cake.



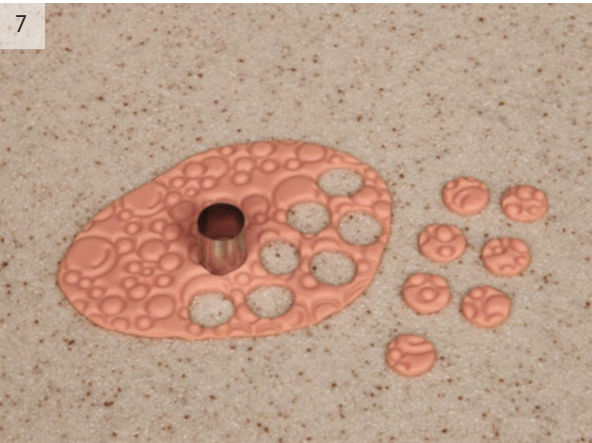
5 Remove a small section of the teal band in the appropriate place on the base tier and attach the orange strip over the gap. Repeat on the top tier.



6 Add a small amount of white modelling paste to some of the orange paste used in step 4. Roll out the lighter orange paste and texture. Cut out 12 circles using 2.3cm circle cutter. Attach the circles slightly above the teal band around the middle tier leaving spaces between each circle.



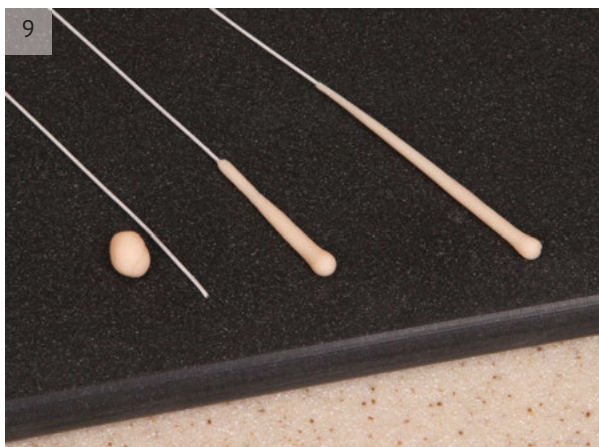




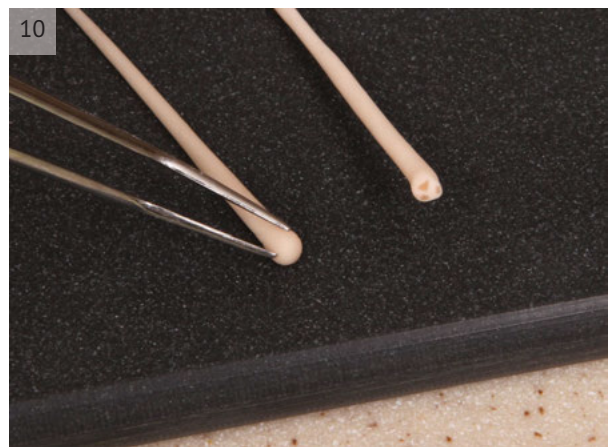
Using the darker orange modelling paste roll out thinly and emboss with the texture mat. Cut out 12 small 1cm circles and set aside for later to decorate middle tier and base board.



Make a small amount of darker teal modelling paste. Roll out the paste and emboss. Cut out circles using 2cm circle cutter. Cut the circles in half and then attach three half circles next to the orange strip on both bottom and top tiers.



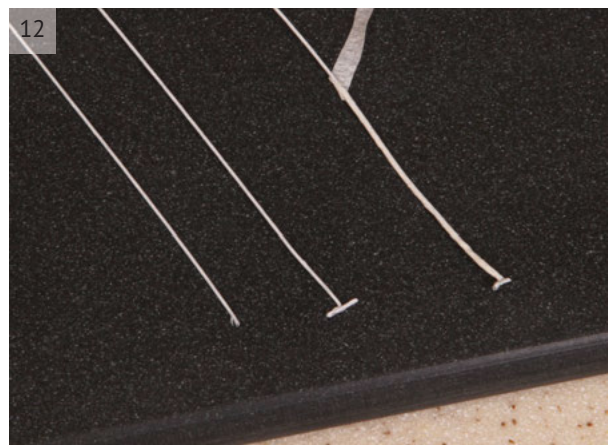
Make one pistil for each lily on  $\frac{1}{2}$  length 24g wire. Make pale orange flower paste using tangerine paste colour. Add a small ball of paste to the tip of the wire and work the paste down the wire rolling between your fingers leaving a small ball at the top.



The pistil should be no longer than the length of the petal. Remove any excess if necessary. Using tweezers pinch the top section of the pistil into three. Curve pistil slightly.



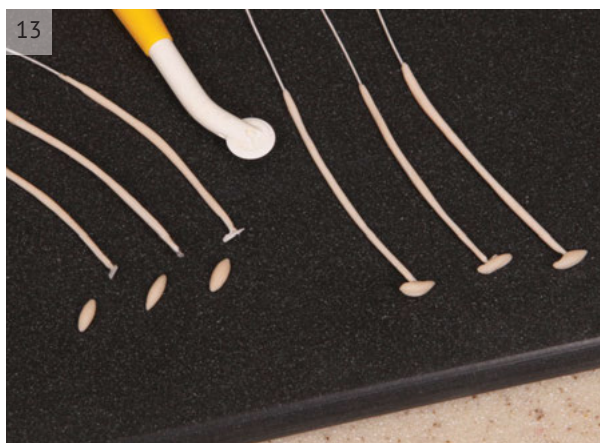
Attach a small oval of green flower paste at the base of the pistil for the ovary. Divide into six with the wheel tool or the back of a palette knife.



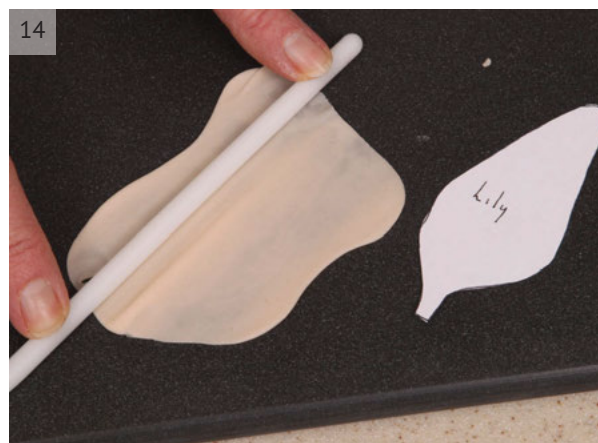
Make six stamens for each lily. Using  $\frac{1}{3}$ rd length 26g wire bend a small hook at one end. Holding the hook in the centre with pliers bend to make a T bar. Tape down about  $\frac{3}{4}$  length of a petal with white florist tape or cover wire with paste.







For the anthers roll a small piece of orange flower paste into a rice shape but slightly pointed at each end. Glue firmly on to the T bar and make an indentation lengthwise with the wheel tool into the top.



Make three large petals for each flower. Roll out pale orange flower paste leaving a ridge down the middle. Cut out each petal either using a lily cutter or template and wheel tool.

## Cake TIPS

To make the dust colours paler add small amounts of white dust to the colours and use on the back of the petals.

Mix flower paste and a small amount of boiled water to make strong glue, often referred to as gunge.



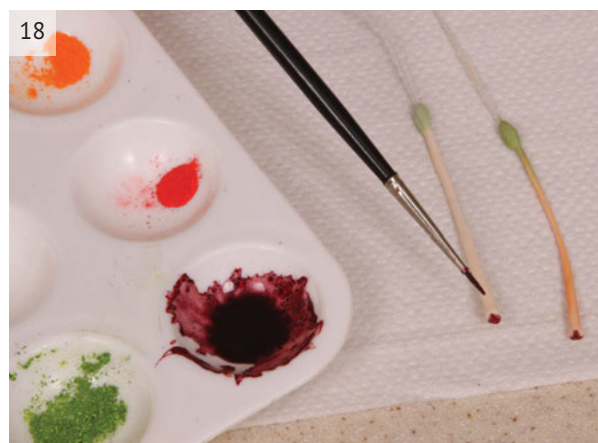
Dip  $\frac{1}{3}$  length 24g wire into glue removing excess and insert into ridge. Aim to get the wire at least halfway up the petal. Place petal on foam pad and soften the edges using a ball tool.



Vein using a double sided lily veiner. Pinch the petal down the centre length and curve slightly. Pinch the tip of the petal. Leave to firm up over a curved surface.



Make three narrow petals for each flower using the same method as described in steps 14, 15 and 16.



Paint the top of the pistil with burgundy dust mixed into paint with clear alcohol. Dust down the pistil lightly using tangerine and coral. Dust the base of the pistil green and also the ovary. Dust the stamens pale tangerine.





## Cake TIPS

The cake recipients need to be advised to remove non-edible items before serving.

Only a small amount of glue is needed when attaching the coloured modelling paste to the cake to avoid staining the white sugarpaste.

To thin petal edges place the ball tool half on the edge of the petal and half on the firm foam pad.



Dip each anther into a small amount of glue and then into sugatex coloured with burgundy and nutkin brown. Tape the stamens evenly around the pistil with green floristry tape stretching slightly so as to release the glue. The stamens should be lower than the height of the pistil.



Dust the front of the petals with a small amount of lemon in the centre. Dust tangerine over the rest of the petal and layer coral on top. Catch the edges and the base of the petals with rose. Overdust the base and catch the tips with burgundy.



Keep the back of the petals paler. Dust with tangerine and coral layered on top. Dust the mixture of vine and moss green at the base of the petals. Lightly steam to set colour.



Mix burgundy dust and alcohol together to make paint. Using a fine brush paint dots mainly at the base of the petal and a few scattered up the side of some petals.



Using green floristry tape attach the large petals evenly around the prepared centre. Tape the narrow petals behind and in between the three larger petals. Continue to tape down to the end of the wire trimming if necessary.



Finish the cake with ribbon around the drum board. Attach flowers securely to the top of the cake and cake drum using gunge. Add the small orange circles prepared earlier to middle tier and cake board in sets of three.





# Steampunk Cake

*This pretty white and gold wedding cake shows a darker side when the steampunk workings are revealed as the icing is peeled back.*

When we saw this cake on facebook we felt it captured exactly what steampunk really is about and asked Nicola if she would like to produce a tutorial about how she made the component parts on this cake for us.

## You will need

### Consumables

- sponge cake 20cm (8in) x 15cm (6in)
- sponge cakes 10, 15cm (4, 6in) x 7.5cm (3in)
- sugarpaste cream 1.5kg (3lb 3oz)
- sugarpaste cream plus CMC 250g (9oz) with tylo added
- sugarpaste dark orangey brown 800g (1lb 7oz)
- modelling paste 50g (2oz) each of dark brown, light brown, orange-brown, teal blue
- royal icing 250g (9oz)
- edible colours/dusts gold, silver, brown, black, bronze
- rejuvenating spirit/alcohol
- gildesol
- edible spray bronze
- cake drum 25cm (10in) covered with 500g of cream sugarpaste and left to set hard and edge covered with a ribbon
- cake cards 10, 15cm (4, 6in)
- 3 dowels cut to 7.5cm (3in) long
- 3 dowels cut to 16cm (6in) long
- printed templates (at different sizes)

### Tools

- circle cutters (cookie cutters)
- piping nozzle No. 2 (Wilton)
- circle plunger cutters
- scalpel or craft knife
- ruler

## Cake TIPS

Always cut out the element centre first before cutting edges, this will avoid tearing.



Nicola Windle,  
Extreme Bakeover



## PREPARATION

Knead 800g of pre-coloured orange-brown sugarpaste icing until pliable and roll out to 4mm thick. Cover each tier individually.

Place the 10cm cake card under the top tier and secure with a little royal icing or ganache. Using the orange-brown sugarpaste, cover one half of the top tier vertically. Lay from half way across the top and down around the sides, trim at the half way point across, trim and neaten the bottom edge.

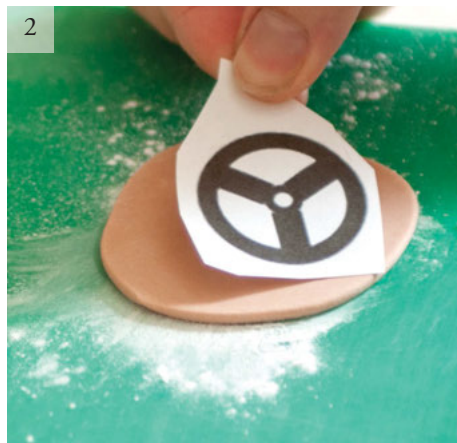
Place the 15cm cake card under the middle tier and secure with a little royal icing or ganache. Using the same colour sugarpaste roll out to 4mm thick, cover the middle tier in the same way as the top tier, ensuring the sugarpaste lines up with the top tier sugarpaste.

Place the bottom tier on the pre-covered 25cm cake drum (secure with a little royal icing or ganache). Knead the remainder of the orange-brown sugarpaste, roll out to 4mm thick. Cover the bottom tier, line up the edges with the tier above, however this time cut the sugarpaste into a V shape on the side of the cake. Set aside to firm up.





**Cogs/Gears:** Using one of the four colours, roll out modelling paste to 2mm thick.



Cut out a cog/gear from the printed template and lay on top of the rolled modelling paste. Using a pen/pencil, draw around the shape, this will create an indentation of the shape on the paste below.



Remove the template and cut around the shape with a craft knife/scalpel using the indentation as a cutting guide. Once cut out place on a foam mat to dry.



Knead and roll out another piece of modelling paste. Using a medium size circle cutter, cut out a disc of modelling paste. Cut out a centre hole with the small circle plunger cutter.



Using small circle cutter cut circles around the edge of the disc ensuring the cutter overlaps the edge of the disc evenly.



Square off the rounded edges of each cut with a craft knife. Set aside on foam mat to dry.



Continue making cogs and gears in alternating colours, using the printed template and circle cutters, until you have enough. Leave some modelling paste to make the other components.

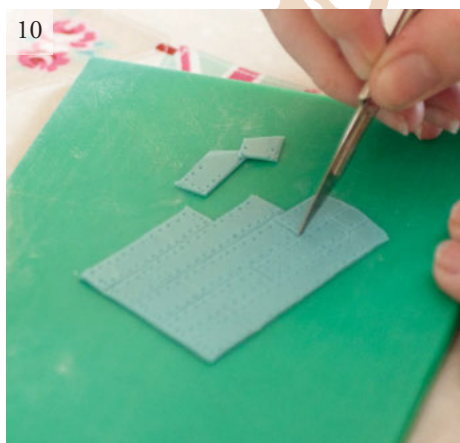


**Pipes:** Knead and roll out modelling paste into a sausage shape 6mm thick, cut it to the length that you need. Do this a few times with different colours, changing the length and thickness to give different effects. Shape into different sections of pipework (i.e. 90° angles, u-bend pipes etc.).



Roll out modelling paste very thinly, 1-2 mm thick, then use a craft knife to cut small strips about 3mm wide, using edible glue, fix these strips to the pipes to give the look of connectors. Set aside on a foam mat to dry.





**Grilles:** Knead and roll out modelling paste to 2mm thick. Use a craft knife to cut out a small rectangle. Score straight lines across the piece with a dresden tool, to simulate the grille effect and cut parts away. Set aside to dry.



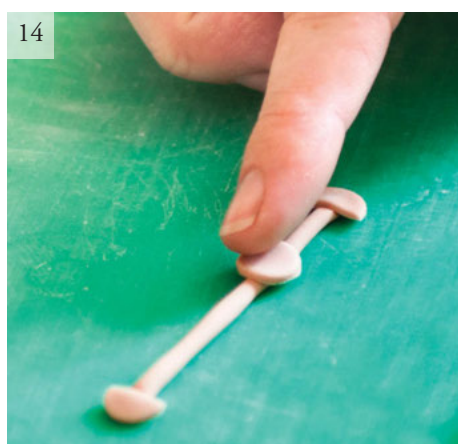
**Pistons:** Knead some modelling paste. Roll out into a very thin sausage shape (approximately 2-3mm thick) cut into various lengths for different size pistons.



Roll out more modelling paste of a different colour and cut out a circle using the middle size plunger circle cutter.



Cut the disc in half with a craft knife. Repeat using the large circle plunger cutter, again cut it in half.



Assemble the piston as shown. Follow this method for the rest of the pistons, alternating colours and sizes and distance of centre circle.



**Temperature Gauge:** Roll out white modelling paste to 3mm thick. Use a medium circle cutter from the larger set to cut out a disc and set aside to dry.



Knead and roll out some of the remaining coloured modelling paste to about 2mm thick. Use the same size circle cutter to cut out a disc.

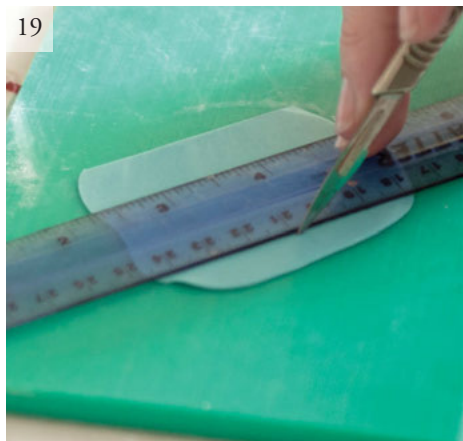


Take the next size down circle cutter and cut out the centre of that disc to make a ring that measures the same diameter as the white disc you cut previously. Put aside to dry.

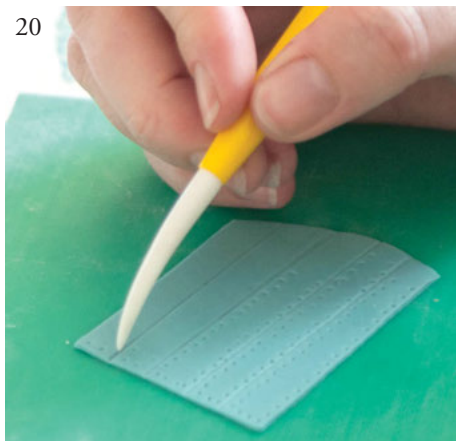


Roll out coloured modelling paste to about 2mm thick, use the medium circle cutter to cut to form the bottom edge of the gauge 'cap'. Use a dresden tool score out a fancy shape for the cap and use a craft knife. Leave to dry.

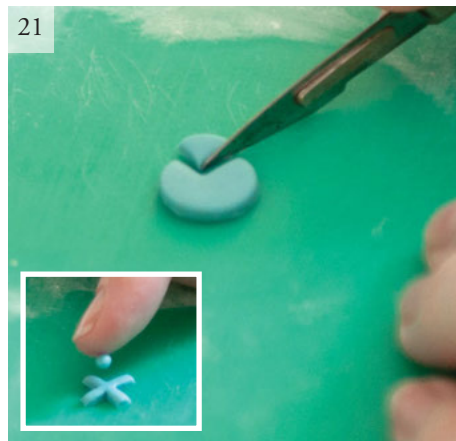




**Plate Work:** Knead and roll out blue modelling paste to 3mm thick. (Blue gives the look of distressed oxidised metal.) Using a ruler, indent even straight lines into the paste.



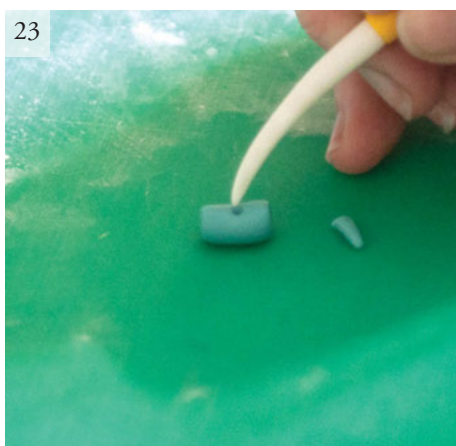
Use a dresden tool to poke little holes either side of the lines along the length of the paste to simulate rivets. Use a craft knife to cut the whole piece down to the size you require. Set aside to dry.



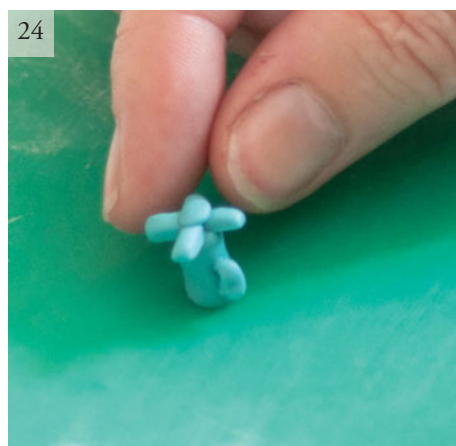
**Taps:** Roll out coloured paste to 2mm thick. Cut out a circle using the medium plunger cutter. Cut out four triangles around the edge to create a cross for the top of the tap.



Roll paste into a small 8mm thick, sausage shape. Trim to 13mm long. Stand it up on one end and using edible glue, glue the cross/tap on to the top of the sausage.



Roll out a thin sausage shape, 5mm thick and 10mm long. Bend this in half to a 90° angle. Poke a hole into the larger sausage shape, and insert the smaller piece into the hole created and secure with edible glue, this creates the faucet.



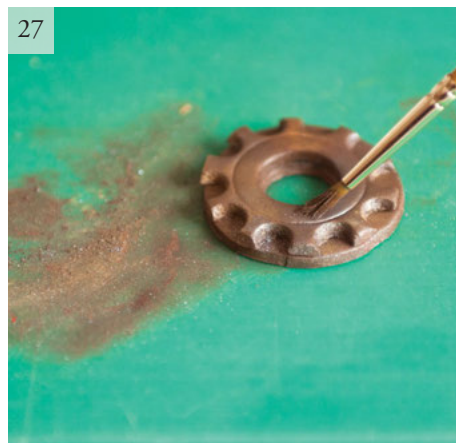
Make a few of these in different sizes. Set aside to dry.



Ensure there are enough components to fill the steampunk area. Use offcuts of circles etc. to add texture and different shapes. Layer up the cogs/gears with circles etc. to create a 3D look.



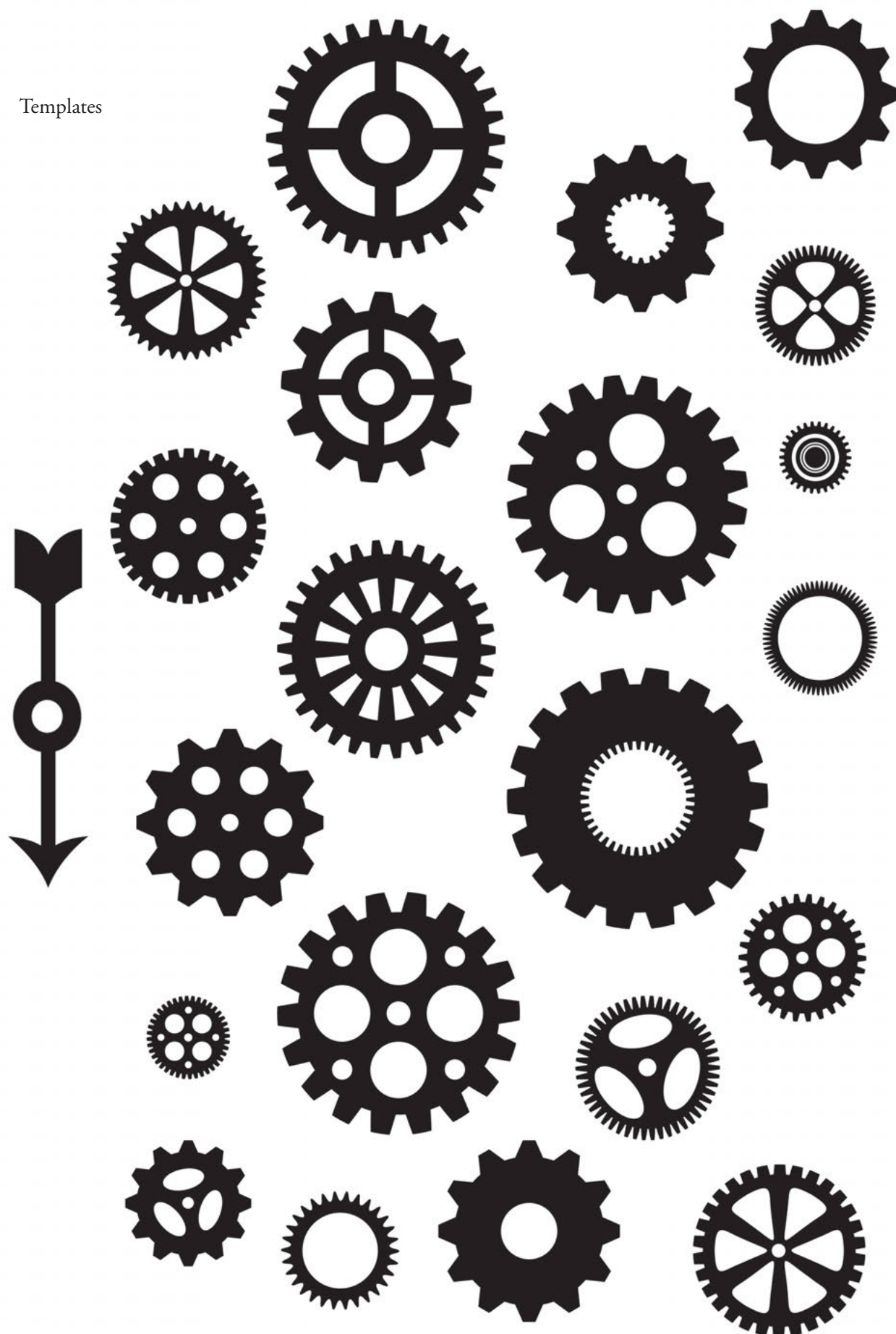
**Colour the steampunk components:** Take all the firm and set steampunk components and colour them, using different shades of brown, orange, black and gold. Add silver dust to some of the components to get an old, rusty look.



For a burnished effect use a soft paintbrush to paint a very thin layer of Gildesol over the component. Use a clean soft brush to roughly dab a metallic dust such as gold or silver all over the piece. Finally buff in a circular motion with another clean soft brush.



# Templates





# Over to you

Welcome to **your** page,  
where you share your cake triumphs, trials and tribulations.  
*If you have any cake problems, or just want to tell us about a special cake you have made, we will do our best to find space for your message here.*

Courtesy of Doric Cake Crafts we will deliver a mystery parcel to the sender of the message of the month.



Contents will vary depending on the monthly magazine theme.



## A Fishy Tale

I'm a hobby baker working full time and moved from the east coast fishing town of Grimsby. I see my family a few times a year and as a special birthday present I always make them a cake and deliver it 3½ hours away. I had a busy week at work last week, making a Converse cake for my friend's daughter and my brother's birthday on the same day. I did the Converse

cake over two evenings and thought I would keep my brother's cake basic and make him a fish box cake (he is a fish salesman). I worked in fish factories when I was younger so understand how fish look. Here is the fish box cake which was very rushed but he was very pleased with it, hope you like it. (Fish is packed in polystyrene boxes and ice which eventually melts).

Rachel Bycroft, Wirral.

## Romanian Passionate Cakes!

I discovered my passion for cake decorating last year when out of curiosity I ordered a few cutters and a package of ready-to-roll sugarpaste for a cake for my family. It's been a rollercoaster ride since and I can't stop. My cupboards are filled now with craft tools and cutters that all my family also know how to use, including my 4-year son who wants to help whenever possible. I find it unusual that this passion spread to my husband as well and has brought us closer than ever as we work together making cakes in our spare time.



We both have full time jobs totally different from the cake industry so it's not something we can do all day long, but we strive to become the best we can at this having attended a pastry course together as well. We use all the free time we have creating cakes and studying online tutorials or reading everything we can get our hands on regarding this amazing art. This is how I came across your magazine and found it to be of great help since we are self-taught and I now order it from a local supplier and read it from cover to cover. I couldn't have done many of our cakes without inspiration and help from you, thank so much for all the wonderful projects and information

Alina Sandru, Romania.

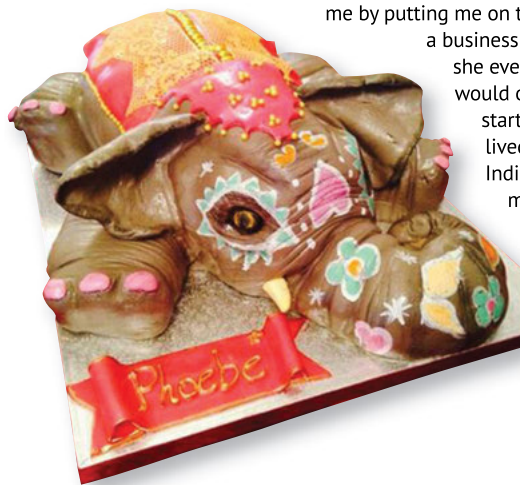
## Elephant Success

I recently started my own cake making business after spending the last 8 years on income support. I have spent most of my adult life raising my four wonderful children, I actually trained in cake decorating when I was carrying my first child in the early 90's but the trials of motherhood stopped me from doing what I loved. I retrained in other areas including studying for two and a half years to become a plumber even being nominated plumber of the year by my college but I have always loved making cakes and continued to make them for family and close friends. In December 2013 I realised I was having more success with my cakes than plumbing, so I went to see an advisor at the job centre, the same one I had for eight years

who I had told on many occasions that my true passion is my cakes. She helped me by putting me on the new enterprise business scheme which gave me a business mentor and guidance in how to start my business, she even told me that when I was up and running she would order a cake for her daughter's birthday. This year I started trading and have been very busy, my advisor lived up to her word and ordered her daughter's cake an Indian elephant, as they were going to India. Despite many fears I was pleased with the end result.

Needless to say my advisor was over the moon with the cake and actually paid me double and told me there would be plenty more orders in the future. I always feel a little sad when a cake I have worked hard on goes out, this one was very hard to say goodbye to, but I know she went to a good place and my hard work had been appreciated.

Karen Mitchell, Nottingham.





## Beautiful Birdcages

I started cake decorating 2½ years ago when I made my own wedding cake and have since been asked by family and close friends to make cakes for their special celebrations. The wedding cake with the three tier birdcage sat on top of a



hessian cloth and the Sugarveil lace was made for my niece's wedding. Her wedding was vintage themed and had birdcages on all the tables with flowers and twinkling lights inside, the tables had hessian and lace runners down the centre. My niece's wedding dress was the most beautiful lace so I just had to use that somewhere on the cake. The cake took me almost 120 loving hours to produce.

*Suzanne Wall, Wolverhampton.*

## Stacked Wedding Cake Query

This cake was for my now sister-in-law's uncle who was the celebrant on the big day and who was celebrating the golden jubilee of his ordination to the priesthood, having spent most of those years in South Africa. The Bride and Groom wanted to acknowledge the work he has done and had a cake made for him.

My query is when I stack cakes they never seem to have the same height as many shown in your magazine, individually they are all of normal size and height but when stacked they look low. Is there a knack to making them look higher?

*Margaret Kelly, Co. Roscommon, Ireland.*



Stacked wedding cakes often are not all that high, when you think that a 3 tier of approximately 3-4in per tier only equals 12in maximum height when they are stacked. To make the cake look more noticeable (and show off your hard work) you can place it on 2 or 3 stepped boards to raise the height and also go for double deep tiers to instantly increase the overall height.

## Great Cakes!

I made these cakes using ideas from your magazine. I have been making cakes for a couple of years and find your magazine really interesting and helpful. The first cake was made for my in laws

50th wedding anniversary and was based on the cake on the front of the March 2012 issue. The second cake was made for a 16 year old who loves her bed and used the elves bed from the January 2012 edition. Keep the great cakes coming, and just one request - can you make it a weekly magazine? A month is a long time to wait between issues!!

*Catherine Allcott, Norton.*



## Prima Ballerina

I started making a few cakes for family and friends in April this year. With the help of *Cake* I have become more and more confident and so, when my daughter Hattie asked me to make her an Angelina Ballerina cake I thought I would give it a go.

The figure on top is supposed to represent my daughter, who thinks she's a Prima Ballerina, and is only the second figure I've ever made without using a face mould. Hattie was delighted with her cake and so was I. Thank you Cake Craft and Decoration for your invaluable advice and tips, you've helped me come a long way with my cake decorating.

*Sam, email.*

*Congratulations Sam, you are our winner of message of the month.*

Let us have your special cake stories and photographs, also your cake decorating queries as in answering your problems we could also be helping other readers, email: [editor@cake-craft.com](mailto:editor@cake-craft.com) or call 02476 738846.







# Eric Lanlard

By Sam Hanna

Eric Lanlard, star of the TV show *Baking Mad*, is a man with two very different baking passions - fine French patisserie and rustic home baking. *Cake* caught up with him in London recently, where he also showcased his skills making a show stopping Summer Fruit Charlotte Cake, using Bonne Maman madeleine's as a clever shortcut.

A traditional recipe has been used here which has been handed down through generations of French bakers.

Eric shared his thoughts on baking, baking tips and filled us in on what's been keeping him busy.

## Q What got you interested in baking?

It started at the age of five and it wasn't eating cake because I've never had, and still don't have, a sweet tooth. It was more that I used to love to go to the pâtisseries as every Sunday we used to go, like most French families, to buy cake. I was fascinated by the whole presentation, how beautiful the stores were and how they served cake, so I think that's what really attracted me at the beginning. Then of course when I started baking, I kind of fell in love with the ingredients and how you start with simple things and can turn them into delicious, beautiful cakes.

## Q What do you enjoy baking most and why?

I always say there are two Eric's baking - at work, where we do spectacular cakes, like wedding cakes or intricate, fine French patisserie which I really enjoy doing. At home it's the opposite - it's all about home baking, very traditional. Even my friends if they have not been to my place before, are a bit surprised, as they always expect dessert to be something like a sugar cage or some crazy decoration. I just serve a beautiful apple tart or a good crumble or something like that.

At home it's definitely more rustic and I really enjoy doing it as well. I never take cakes from work home, that's a rule and I stick to it as, for me, it would be like cheating! Even, if I have to rush to the shop and get some apples and frozen puff pastry, I will do something.

## Q Where do you get your ideas from?

Usually it's travelling and looking around. I'm always on the lookout for new ingredients and new equipment. I buy a lot of books and magazines, I subscribe to pastry and baking magazines from all over Europe and America. I like looking at things and I'm lucky enough to travel a lot. When I travel I cannot resist going to patisserie or cake shops and I love eating out. I can always find something to inspire me and will use it somewhere in a new creation.



## Q What's your favourite piece of baking equipment, the one you could not bake without?

It would have to be weighing scales for me because baking is all about precision. For me, scales and measuring spoons you cannot do without.

## Q Which baking shows do you watch on TV?

I do watch a bit of Great British Bake Off. Although it's become a bit more about the people than the baking recently, I still enjoy watching it.

## Q What's your favourite ingredient?

Chocolate. I just love the complexity of it, the luxury of it and I love eating it. I have a wine fridge at home that is the perfect temperature for chocolate. On the bottom shelf you'll find various packs from Cadbury's Dairy Milk to Valrhona, to the most expensive chocolate. I also eat white chocolate - I'm not a snob about chocolate!

## Q What's the most unusual and challenging cake you've ever made?

A 5.5 metre tall wedding cake, for a royal wedding in the Middle East. It was very tasteful and a great challenge but I really enjoyed it.

## Q Was it made out of sponge cake?

Yes, it was toffee, vanilla and a toffee filling as well. We shipped over the equipment and ingredients from London and it was quite a challenge.



## Q What do you think is the next baking trend?

I think it's a bit like regular cooking and people want more simplicity. I think it is due to the French because a lot of French pâtisseries were so complicated, with so many ingredients and textures and when you tried them you could not taste anything. I'm not saying it is due to all the TV shows and popularity of baking but people just appreciate good home baking. We see it in our shop that people prefer to have a good cheesecake rather than a fancy patisserie. I was trained that the cake must taste good first and afterwards you make it look pretty. The final result you want is for people to be wowed by the taste and flavour and not just by the decoration.

## Q What have you been up to recently?

Last year I did some work with Bonne Maman. I designed their new range of galettes for them, which traditionally come from Brittany where I also come from. The other thing I've been working on is a patisserie café opening on a new cruise ship, the Britannia, a P&O Cruise ship. It is a new ship launching in March 2015 and the biggest cruise ship ever built. It's going to be called the Market Café and is going to sell fine patisserie and afternoon tea. It is very exciting and again a good opportunity to travel. I'm also doing some more work with my YouTube channel, which was started five months ago and is really taking off.



## Q And finally, your top baking tip?

Start with the basics, start slowly, learn how to make good sponge, good pastry and as you become more confident in the kitchen raise the bar. Stick to the recipe, it is all about precision.

## Winter Fruits and Madeleine Charlotte cake

*Recipe by Eric Lanlard*

A light and fluffy strawberry mousse topped with delicious winter fruit, all held beautifully in place with Madeleines, this indulgent dessert is perfect for dinner parties or a quiet night in. Using buttery madeleines instead of the usual sponge fingers gives this dessert a traditional French twist and is guaranteed to impress your friends and family.

### Ingredients:

#### For the Madeleine syrup:

- 100ml water
- 100g golden caster sugar
- 100g strawberries

#### Everything else:

- 20 Bonne Maman Madeleines
- 250g of mixed winter fruits
- Sugar icing

#### For the mousse:

- 300g strawberries
- 100g golden caster sugar
- 4 egg yolks
- 300ml whipping cream
- 2tsp vanilla bean paste
- 5 gelatine leaves

#### For the Madeleine syrup:

- In a saucepan, mix the sugar and water. Bring to the boil and simmer for 2 minutes. Leave to cool.
- Wash 100g of strawberries, remove the stems and liquidise in a food processor to make a coulis.
- Pass the coulis through a fine sieve to collect all the seeds.
- When the sugar syrup is cool, mix with the coulis and put to one side.

#### For the mousse:

- Wash 300g strawberries and remove the stems.
- Heat the strawberries in a small saucepan with 50g of golden caster sugar to create a puree.
- Cover the gelatine leaves with cold water in a separate bowl.
- In a separate bowl, whisk 4 egg yolks with the remaining 50g of golden caster sugar.
- Pour the hot strawberry puree on to the yolk and sugar mixture and whisk continuously.

- Put the strawberry puree, yolk and sugar mixture back in to a saucepan and heat whilst continually mixing until the puree thickens and coats the back of a spoon.
- Drain the gelatine and add it to the hot strawberry puree. Put it to one side to cool.
- Use an electric hand whisk to whip 300ml of cream in to soft peaks, adding the vanilla bean paste half way through.
- When the strawberry puree is cold, fold in the whipped cream in two stages to create a smooth and creamy mousse.







### To build the Madeleine Charlotte cake:

- Line a 22cm in diameter springform tin with baking paper.
- Cut the Madeleines in half length ways and line the tin with the curved sides against the wall of the tin.
- Fill the bottom of the tin with the other Madeleines halves – cut them to fit if need be.
- Using a pastry brush, paint the Madeleines with the syrup made at the very beginning.
- Using a ladle cover the Madeleines with the mousse.
- Repeat the process – add Madeleines, paint with syrup and add mousse. Make sure you leave a small gap between the final layer of mousse and the top of the Madeleines.
- Place the cake in the fridge to set for at least 3 hours.
- When set, gently remove the tin and put on a serving plate or cake stand.
- Decorate with mixed winter fruits, add a sprinkle of sugar icing and enjoy!



## Summer Fruit Charlotte Cake *Eric's baking tips*

- The French and the English both claim to have invented and named the Charlotte cake. The French say they named it after the hats ladies wore following the French revolution, which were called charlottes. The English say the cake was named after Queen Charlotte.
- Use unrefined sugar as it provides flavour and is not as processed.
- You can use frozen berries such as raspberries or blueberries instead of fresh strawberries in the mousse. However avoid using frozen strawberries because their high water content will affect the texture and flavour of the final cake.



- Add the whipped cream to the strawberry purée when the purée is just starting to set.

- Don't leave the egg yolks sitting on top of the sugar, as the yolks will naturally react with the sugar and 'cook' them, which can create lumps.
- The vanilla adds flavour and also cuts through the acidity of the strawberries.
- To create an adult version of the cake, some kirsch added to the syrup works well with the strawberries.
- Any spare syrup can be reduced down until sticky and served with the cake.
- The sign of a good madeleine is the little dome on top - in France it's the most important part!



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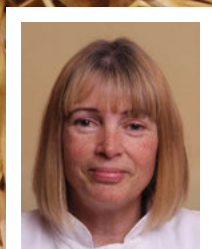
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Jane Barraclough  
Editor's choice

# A Farmyard Wedding

*A fun wedding cake for a farming couple or anyone who owns or just loves animals! Easy to make larger or smaller and easily adaptable to a birthday celebration instead.*



## You will need

### Consumables

- round cakes 15, 20cm (6, 8in) coated
- round cake drum 30cm (12in)
- round cake card 15cm (6in)

### Sugarpaste:

- pale green 1.5kg (3lb 5oz)
- white 300g (10oz)
- pink 175g (6½oz)
- grey 100g (4oz)
- black 75g (2½oz)
- lincoln green 50g (2oz)
- yellow 25g (1oz)
- red 25g (1oz)
- chocolate brown 25g (1oz)
- ivory 10g (½oz)
- teddy bear brown 5g (¼oz)
- modelling paste white 25g (1oz)
- edible printed paper cut into bunting
- food colour pens
- lustre dust pearl white
- alcohol
- spaghetti or sugar sticks for support
- let down sugarpaste for sticking

### Tools

- circle cutter
- blossom cutter
- daisy centre moulds
- smallest heart leaf cutter (Fine Cut)
- country wall and gate embosser
- clay gun
- new clean scourers
- paper strip for border
- sterilized pin
- foam for drying and support
- oval jar (or large cutter)







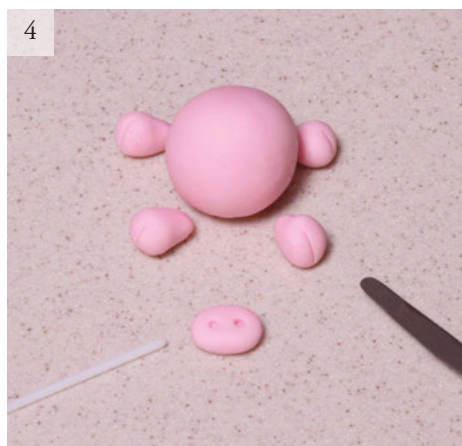
1 Sit 20cm cake to back of cake drum. Coat cake with pale green then coat the board and texture with scourer or similar. Add a border with the gate and country wall. Coat the 15cm cake separately on a 15cm cake card.



2 Cut a strip of paper no deeper than the 15cm cake and long enough to wrap around it. Fold into 4 segments. Cut a semi-circle from one side and open out. Wrap around the cake and secure with a sterilised pin.



3 Using the template as a guide brush the cake lightly with glue or cooled boiled water. Ice around the cake to make the string for the bunting using a clay gun. Carefully remove the template. Stick the bunting beneath the string.



4 Roll a 50g pink ball. Roll 4 x 2.5g cones and stick to the front and back of the body. Mark a line up the centre of each. Stick a 2.5g flattened pink oval to the front of the body. Mark nostrils with a celpin.



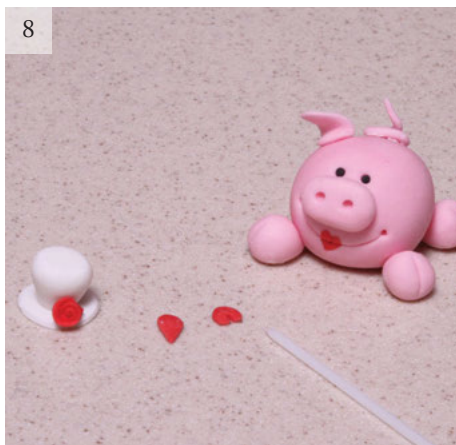
5 Mark eyes above the oval with a celpin. Mark beneath with the circle cutter, mark the ends with a celpin. Mark the middle for mouth with the celpin. Stick two small black balls into the eyes.



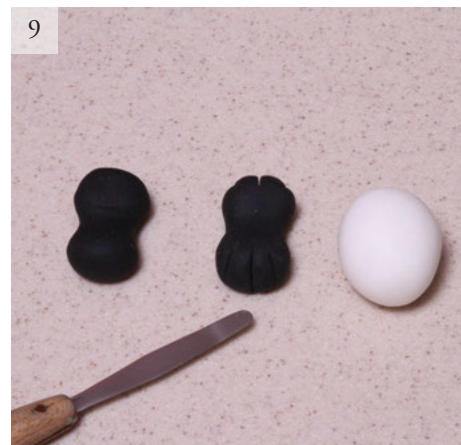
6 Flatten a small pink cone, bend the wider end over and stick to one side of the head. Roll a thin strand of pink around a celpin, slide off and stick to the back of the body.



7 Roll a 4g black tapered sausage. Flatten the wider end on the work board. Cut the tapered end off straight. Stick to a small black circle. Roll a small red strip, trim off the bottom edge and stick to the hat. Stick to the side of the head.

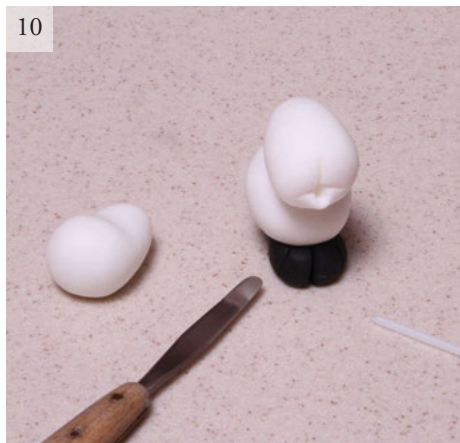


8 Repeat stages 1-3 to make a second pig. Repeat step 7 with white sugarpaste. Flatten a tiny red cone. Push celpin into the wide end to make a heart, stick to the mouth and re-mark with a celpin and a round cutter.



9 Roll a 15g black sugarpaste sausage, roll around the middle to make a dumbbell shape. Flatten slightly, mark the middle of each narrow end then mark in the middle of either side with a craft knife. Roll a 20g white oval for the body, stick on top.





10 Insert spaghetti into the body. Roll a 20g white cone, sit on to the spaghetti with the wide end at the front. Mark a straight line on to the front of the face, mark two lines either side then open the mouth downwards with celpin.



11 Mark eyes on the front of the face with a celpin. Add two small black balls for eyes. Stick a small flat pink ball into the mouth. Stick a small flat pink triangle on the front for the nose.



12 Flatten two small white cones, stick the narrow end to the side of the head. Roll a thin white strand of white sugarpaste, loosely roll it up and stick between the ears. Repeat with rolled up strands of white and stick all over the body. Add a little flower.



13 Make a second sheep. Add just one ear. Flatten a 3g teddy bear brown ball, open slightly by rolling ball tool around it and pinch a small peak. Stick on the side of the head. When dry draw a check pattern with food colour pen.



14 Roll a 40g white cone. Roll two x 5g white long cones, stick to either side of the base of the cone. Flatten two x 1g small black balls, stick to the ends of the legs. Mark a straight line up the middle of the black to mark a hoof.



15 Insert a support into the body. Roll a 20g cone, roll a finger around to shape it and sit on to the body with the wide end at the front. Flatten a 1g pink ball and stick to the front of the face. Mark nostrils with the ball tool and eyes with celpin.



16 Add mouth and lips as for the bride. Stick two small black balls into the eyes. Stick a small pink circle on to the front of the body. Roll 4 small balls and stick them to the pink circle. Add the other two legs at the side of the body.

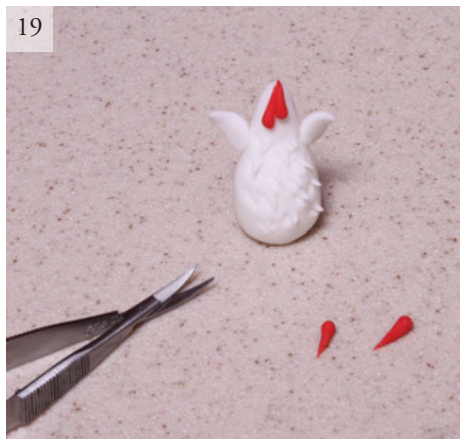


17 Flatten and pinch the edges of small pieces of black paste, stick randomly on to the body and head. Stick two small flat white cones to the side of the head. Add a little top knot of yellow as for the sheep between the ears and add a little flower.



18 Make a second cow as for the first but without adding udders. Mark the mouth with circle cutter and open downwards slightly. Don't add lips! Stick two small teddy bear brown cones to the top of the head. Add black ears and black top knot between the ears.





Roll a 10g long white cone. Cut into with scissors. Flatten two small white cones and stick to each side of the body. Roll two small long cones and stick to the top front of the body.



Roll a small yellow oval, flatten and pinch a point from one side. Lengthen either side of the point. Mark around with cutting wheel, stick to the top of the body. Add two white balls with smaller black circles on top.



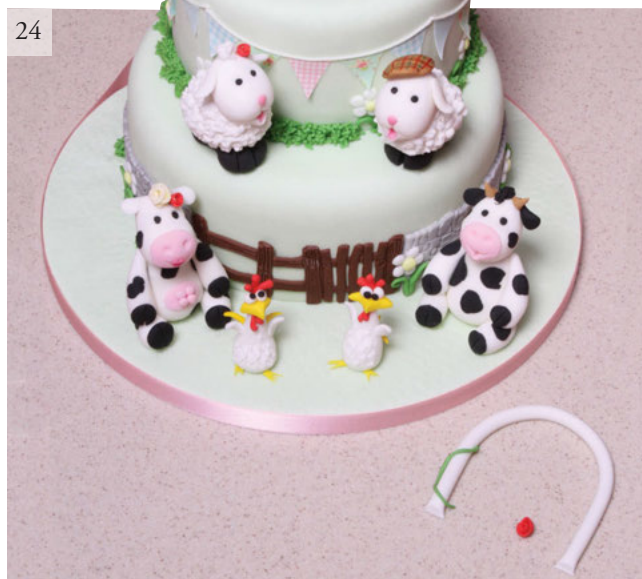
Pinch three small red teardrops, together at the narrow end. Stick behind the eyes to just come over the front. Fold a yellow strand in half, roll the folded end to a point, fold again and stick to the back of the chicken. Repeat with tiny piece of yellow for the feet.



Roll small strands of green sugarpaste, fold in half and curl the ends round. Leave to firm up for a few minutes. Cut small blossoms, add yellow daisy centre. Stick around the base of each cake and fill in with grass squeezed from clay gun.



Roll white modelling paste roughly 22.5cm long on the work board use a smoother to get a good finish. To shape, bend around the jar, leave to firm up slightly and dry on foam. Decorate with thin green strands and red roses.



Stick the animals to the cake. Finish off the ends of the bunting with small red roses. Add the decoration behind and finish the board with ribbon.





# Teal Floral Frame Wedding Cake

*This swirling airbrush design is simple to do and looks amazing, all in all a simple but stunning cake to create which uses food approved dies from card making to create the lacy embellishments on each tier.*

## You will need

### Consumables

- cakes 15, 20, 25cm (6, 8, 10in) x 15cm (6in) deep
- cake drum 30, 36cm (12, 14in)
- sugarpaste 4kg (8lb 8oz) (Renshaw)
- airbrush colour teal, black
- rice paper or edible wafer thin paper
- royal icing in a small piping bag
- ribbon and diamante 3 metres of each
- double-sided sticky tape
- dowels 10

### Tools

- royal frame and butterfly insert set (Cassie Brown's Cake-Craft)
- floral frame set (Cassie Brown's Cake-Craft)
- die cutting machine - Spellbinder
- airbrush CD30 (Cassie Brown's Cake-Craft)
- butterfly punches
- piping nozzle No. 3 optional



Cassie Brown



Photography: Clark Smith-Stanley





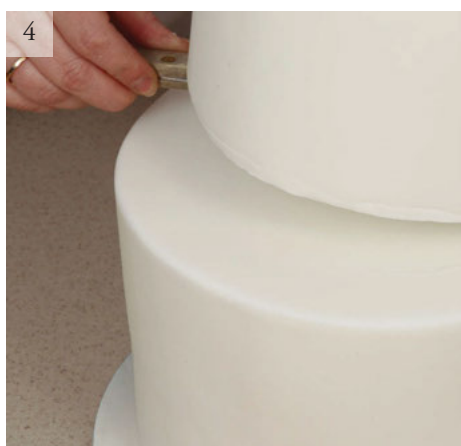
Place double-sided sticky tape strips on to the centre of the 36cm board. Position the 30cm board on top centrally. Roll out sugarpaste to a thickness of about 3mm then place this over the two boards. Use fingers to smooth the sides of the top board, trim away the excess paste and leave to dry.



Marzipan or ganache/buttercream and coat all three cakes on spare cake boards. Smooth the top and sides with a smoother to give a square edge.



Push a rod into the centre of the lower cakes, mark at top of the cake plus 2mm. Repeat for all rods and remove. If they vary in length, use the longest measurement. Using a knife or scissors score through the rods on the marks and snap them. Push five rods into each lower tier.



When the icing on the cakes has dried or formed a crust, use a large palette knife to move the 25cm cake on to the pre-coated boards. Place the 20cm and 15cm cakes on top ensuring the cakes are all central.

*Cake*  
**TIPS**

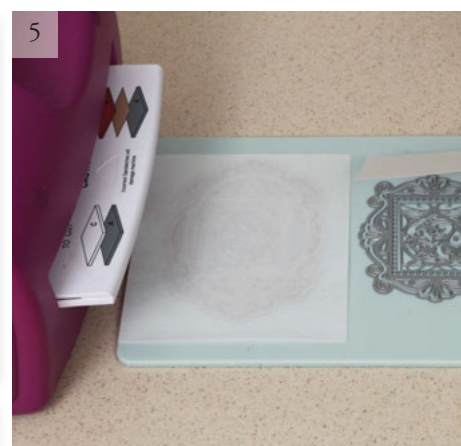
Full instructions for dowelling a cake can be found in our April 2015 issue.

The dowel rods will take the weight of the upper cakes.

When dowelling wedding cakes, if you don't cut all the dowels the same size, you will end up with a wonky cake when it is tiered up.

**NOTE**

You will only use about 30 drops of teal airbrush colour to colour the whole wedding cake. Yes I counted them!



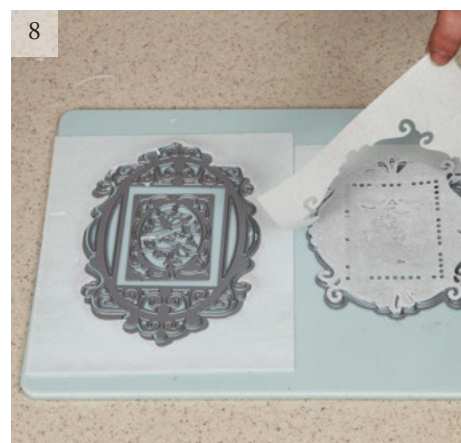
With plate A at the bottom, place the dies on to this with the cutting edges facing upwards. Cover each die completely with a piece of rice paper.



Place board C on top of the dies and rice paper. Be careful not to move the rice paper or dies when doing this.

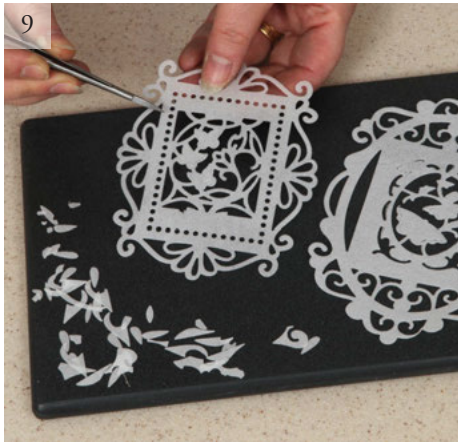


Carefully holding all boards together like a sandwich, slide them into the cutting machine and turn the handle so the boards roll through to the other side. The machine will creak a little, this is normal and it is just the sound of the rice paper being cut.



Carefully remove board C to reveal the cut out rice paper, discard the outer rice paper and carefully remove the rice paper from the dies.





Using a closed pair of scissors, a pair of tweezers or a cocktail stick, push out any little sections that may still be in the design.



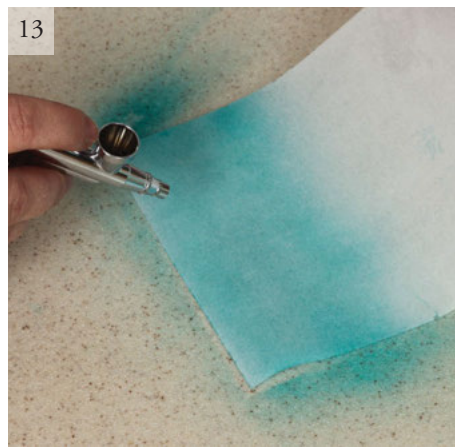
Gently fold the wings of the tiny butterfly so they stand out from the main design. Place to one side.



Squeeze 10 drops of teal airbrush colour into the airbrush colour well. Gently start to spray the cake from the bottom in diagonal stripes, as the airbrush is moved up the cake release the trigger so no dots of colour are created.



Repeat this flicking action all over the cake, but remember to move the angle of the airbrush on the top of the cake and the boards. The tip of the airbrush should be about 7 - 10cm away from the cake and aim the airbrush towards the opposite side of the cake at all times.



Place four drops of colour into the airbrush colour well and gently spray over a piece of rice paper from side to side to produce an even finish. Be careful not to spray too much as the rice paper will shrivel up if it gets too wet.



Ensure the paper is completely dry. Place the rice paper into the small slot at the front of the butterfly punch, make sure the rice paper is inserted all the way in and firmly push down on the handle to cut out the butterfly.



Turn the paper punch over, slide back the cover and the butterfly will just fall out. Eight large butterflies, five medium and a few small butterflies will be needed.



Carefully fold the butterfly's wings where they meet the body, so the butterfly looks as though it is in flight.



With royal icing in a small piping bag and a hole cut in the tip the same size as a No.3 nozzle (or if preferred a No. 3 nozzle can be used) pipe down the centre of the butterfly to make the body.





18 Paint the body of the butterfly with a fine paintbrush and black airbrush colour. Gently touch the edges of the butterfly wings with the paintbrush. Paint the lines in the centre of the wings to finish.



19 Pipe a small amount of royal icing on to the larger areas of the cut out shape. Then place on the cake.



20 Attach the rice paper piece and lightly press down on the royal icing to attach the shape to the cake. Add a little more royal icing on the areas of the rice paper that are sticking up.



21 Pipe a small line down the centre of each little butterfly and paint them too if required.



22 Attach double-sided tape to one end of the ribbon, wrap it around the bottom of the cake and attach to the other end at the back of the cake. Repeat for each layer.



23 Pipe a little royal icing to the bottom of the ribbon then attach the diamante to it. The diamante should sit on the ribbon not on the cake.



24 Pipe a small amount of royal icing on the back of the butterflies and place three on top of the cake, carefully add the remainder of the butterflies, balancing them on the wingtips of those already in place. Stand back and admire.







Yoshiko Tsuda

### You will need

#### Consumables

- round cake 6, 10cm (2½, 4in) ready for stacking
- round board 15, 23cm (6, 9in) covered with pink sugarpaste
- dummy cake 10cm (4in) covered with sugarpaste for run-outs
- sugarpaste 900g (2lb) white
- flower paste 100g (3½oz) (100g sugarpaste plus ¼ tsp of CMC)
- flower paste 50g (1oz) black
- royal icing 100g (3½oz)
- paste colour claret, Christmas red (Sugarflair)
- dust colour white satin, fairly sprinkles, snowflake (Squires Kitchen)
- dust colour black (Sugarflair)
- florist wire white 26, 30 gauge \*\*
- florist tape white
- corded lace
- glass board
- cellophane sheet
- duvet wadding
- satin ribbon 1.5 metres each of white 15mm and 3mm, black satin 9mm
- lace ribbon 16mm x 1 metre

#### Tools

- smoother \*
- designer rolling pin
- feeler gauge \*
- form pad \*\*
- ball tool \*\*
- veining tool \*\*
- scalloped border lace mould \*\*
- multi-petal cutter 70mm \*\*
- strip cutter \*
- circle cutter \*
- oak leaf cutter 55mm/45mm \*\*
- japanese maple leaf cutter 35mm \*\*
- lace heart cutter 40mm \*\*
- 5 petal flower cutter set \*\*
- round garrett frill cutter \*\*
- multi-strip cutter (JEM)
- formers small round cup, round

\* Available from Surbiton Sugarcraft

\*\* (Orchard Products) Available from Surbiton Sugarcraft



# Wouldn't It Be Lovely?

## Part 2

*This month you can finish off this amazing cake.*

*Part 1 was in our April issue.*







Cover the hook on a 28g wire with Christmas red paste. Roll out paste thinly, cut out three sizes of five petal blossoms. Thin the edge and cup with a ball tool. Turnover, stack the layers in size order, press the centre with a ball tool. Thread wire through the centre.



Push a posy pick into the stripy ribbon and insert the flower. Use royal icing to hold it in place.



**Hat:** Roll white paste thinly, cut out with a circle cutter. Spread vegetable fat very thinly over the former and place the circle over this. To give hat movement place wadding in parts. Leave it to dry.



Once the hat is dry, add rejuvenator to black dust and use a fine paintbrush to paint the edge of the hat. Allow to dry.



**Main Feather:** Roll out white flower paste thinly over the board's groove. Cut out an oak leaf, insert a 30g wire. Thin edges with a ball tool and veining tool. Scratch paste with a craft knife to feather edges. Adjust with fingers and dry on a flower former or tissue. Make black feathers.



**Mini Feather:** Using red and white flower paste and the Japanese maple cutter, follow the previous instructions to create the smaller feathers.



**Mini Ranunculus:** Make a hook on  $\frac{1}{4}$  length 28g wire and cover with paste. Roll paste thinly and cut out with three sizes of five petal cutters. Thin the edge and cup the petal. Thread the wire into the smallest flower, then wrap and interlock petals. Repeat for 2nd and 3rd layer. Allow to dry.



**Lace Flower:** Colour flower paste with claret. Make a hook on  $\frac{1}{4}$  length 30g wire, cover with paste. Cut out thin lace hearts. Thread wire through the centre, squeeze base. Use during 'leather stage', as it is very fragile. Tape feathers and flowers with  $\frac{1}{4}$  width white tape, and assemble with  $\frac{1}{2}$  width tape.



Stick the striped bow on to the hat with royal icing. Add a small ball of sugarpaste on the bow, attach the corsage to into this and leave to set.





**Rose:** Roll out white flower paste thinly, cut with Garrett frill cutter. Dust with bridal satin. Thin edges and cup scallops with a ball tool. Cut strip and roll up to make rose centre. Continue rolling with scallops positioned to create rose. Pinch the base and cut away excess paste. Allow to dry.



Roll sugarpaste into a nut sized ball and place on the top tier, stick 5 roses into the sugarpaste. Stick the pearl in between the roses with royal icing.



To fill the gap and hold the hat, place the flower on the top of the rose piece. Allow to set. Position the hat and secure with sugarpaste.



**Run-outs:** Make a template of the letters. Stick this on the glass board with masking tape. Pipe the outline with stiff peak royal icing. Flood the letters with runny icing and leave to dry.



Once the run-outs are dry, remove from the sheet very gently, using thin feeler gauge. Rest letters against middle sized pearls and stick the letters on to the cake board at an angle using royal icing.



Allow to set.



HAPPY

BIRTHDAY



## One To Watch

This series is designed to introduce rising new stars out there in the cake world, who are particularly on the internet, who are inspiring us with their creative designs.



Eva Salazar  
from  
Makememycake

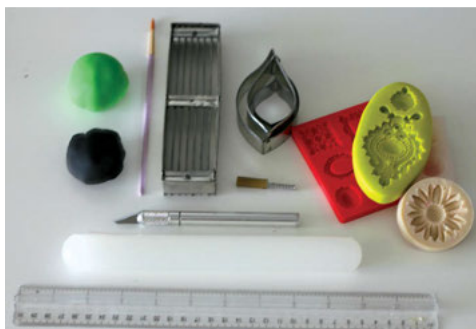
# Super Big Bow In A Billow Puffy Cake

Vlogger Eva was born in Spain and now lives in Miami. She has a very unique style which we totally love and she well deserves a place in our One To Watch pages!

## You will need

### Consumables

- 3 coated cake tiers (it could be done in two tiers too)
- gum paste/flower paste
- fondant/sugarpaste white, black
- paste food colour green
- lustre dust gold
- lemon extract or vodka
- royal icing or melted chocolate



### Tools

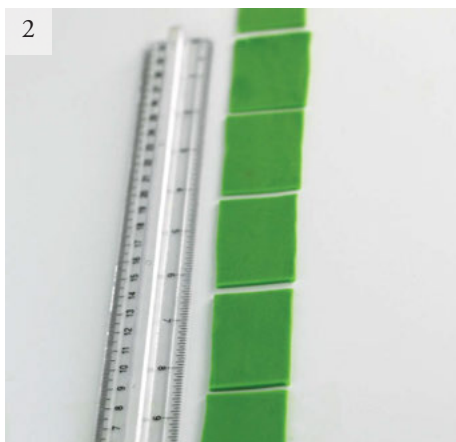
- rolling pin
- craft knife
- paintbrush
- small circle cutter
- strip cutter
- petal cutter in three sizes
- brooch mould



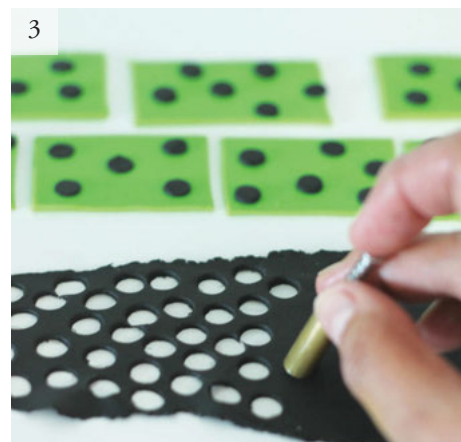




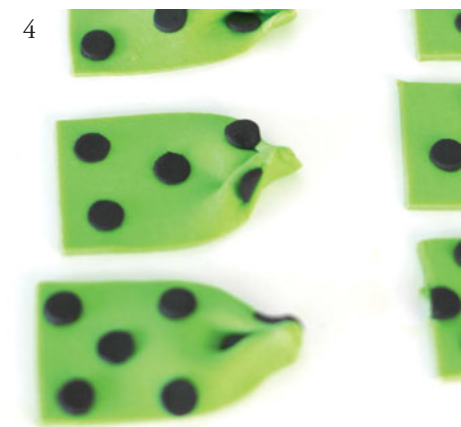
The good thing about this design is that it can be done in different sizes. It can be made in two or more tiers. Start by covering the tiers in white and black fondant then stack them.



The bottom tier is decorated with the billow puffy technique. Colour fondant green with the paste colour, roll it out thinly and cut into rectangles. Use a ruler to make the pieces (2 x 1 in). Work with seven pieces at a time.



Roll out black fondant and cut small circles. Lightly glue the circles to the green rectangles and press with a finger to secure them.



Pinch one edge of the rectangle together.



Repeat the pinching with the other side of the rectangle to make a piece with a concave shape.



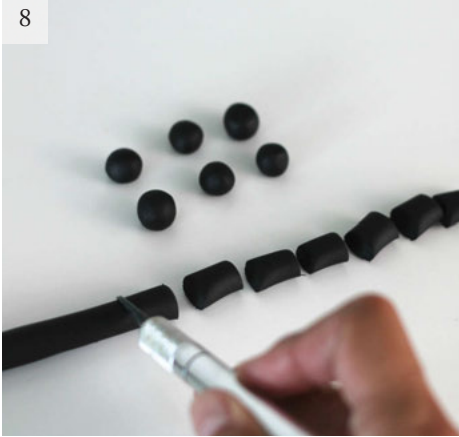
With a damp paintbrush add three pieces to the cake in a line from top to bottom.



Add a second line of puffy billows close to the first one. Each new piece should fit in the spaces in the first line.

Continue making lines in the same way until the cake side is covered.

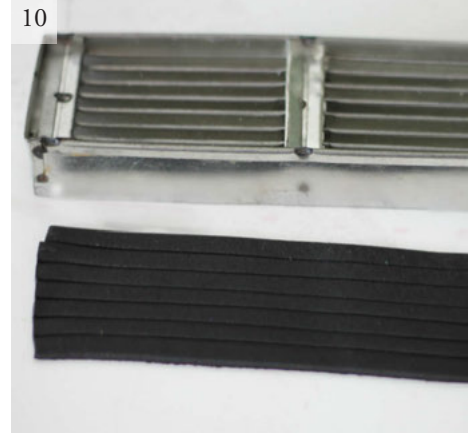




To fill in the spaces between the pieces, make some black fondant balls. So they are all a similar size, shape a sausage of black fondant and with a craft knife cut into even sized pieces. Roll the pieces to give a neat ball shape.



With a damp paintbrush attach the fondant balls to fill in the spaces between the billows.



To make the stripes for the bows roll out black fondant and cut stripes with the strip cutter. Alternatively they can be made using a craft knife and a ruler.



For three different size bows use three sizes of petal cutters similar to the one shown here. Roll out green paste and with a damp paintbrush, stick the black stripes on to each petal.



Using royal icing or chocolate as glue, fold each shape to make a loop and attach four of these together to create the bow. For extra volume put a piece of paper towel inside the loops and leave the bows to dry.



Once the bows are dry attach them to the cake with royal icing or chocolate. For the centre of the bows use a mould to make a fondant brooch, then paint it in gold lustre dust diluted in lemon extract or vodka. If a brooch mould is not available use a flower mould or a fondant ball painted gold could be used instead.





Carol Deacon

# Modelling Cats

*Apparently cats spend up to two thirds of their lives sleeping so a nine year old cat could have spent three years of its life asleep. A group of cats is called a clowder and a group of kittens is called a kindle.*

*Now you didn't expect to find those interesting facts in a cake magazine did you?*

As cats are said to be one of the nation's favourite pets it stands to reason that there is probably quite a demand for cat cake toppers. Here are a few ideas to get you started.



Basic Cat

**Step 1** Roll about 30g (1oz) sugarpaste into a cone shape for the head. Make a smaller 10g cone for the head and stick on top of the body with a light dab of water.

**Step 2** Divide about 5g sugarpaste in half to make the front paws. Roll the two halves into small sausage shapes and stick on to the front of the cat. Press a couple of lines into the base of each paw with the back of your knife.

**Step 3** Make two 5g ball shapes for the back legs. Roll one end of each ball to create a sort of tennis racquet shape and flatten the rounded bulbous end. Roll the fat, rounded end forwards to create the leg. Stick one either side of the cat and press lines with the tip of the knife to create the paws.

**Step 4** Stick a tiny pink oval shape for the tongue and two flat white discs for the cheeks on to the lower part of the head.

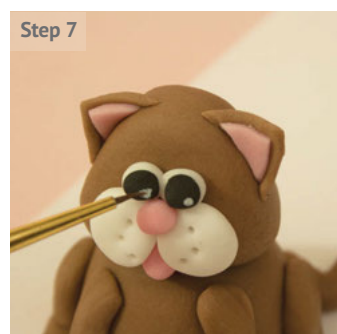
**Step 5** Make two tiny white balls for the eyes and stick above the cheeks. Stick two smaller black sugarpaste discs on to the eyes. Make a tiny pink ball for the nose and stick it into position. Make 3 tiny indents on either cheek with the tip of a cocktail stick.

**Step 6** To make the ears, cut out a tiny pink square. Stick the square on to a little brown sugarpaste then cut another slightly larger square around the pink. Cut the resulting square diagonally in half and stick the two ears on the cat.

**Step 7** Make a little sugarpaste sausage for his tail and stick on the rear of the cat. Paint a white dot on the eye as a highlight with a little Superwhite. \*Alternatively pipe two white dots or stick two tiny dots of sugarpaste on the eyes instead.

\* Superwhite is an icing whiter powder that you can mix with water or alcohol to paint on to your models.

A simple cat is easy to make. Always remember you can change the colour of the sugarpaste to personalise your cat to look like your favourite moggy.







## Do Not Disturb Cat

**Step 1** Make the usual cone shape for the body but this time lay it on its side and bend it into a sort of kidney bean shape. Press a curved line to represent the back leg using a piping nozzle or small circle cutter.

**Step 2** Make a small sugarpaste string for the tail and stick against the body.

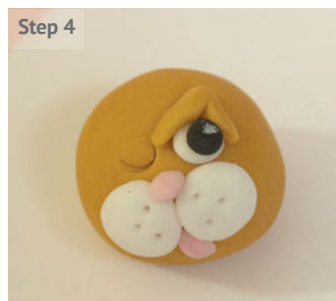
**Step 3** Make a sugarpaste ball shape for the head and add mouth, cheeks and nose as on the basic cat. Stick a tiny white ball on to the face for one eye and use a drinking straw to press a 'U' shape into the face for the other.

**Step 4** Add a tiny black ball for the pupil of the eye. Add a dot of Superwhite or white sugarpaste as a highlight. Make a tiny sugarpaste string for the eyebrow. Bend it into a 'V' shape and stick over the eye.

**Step 5** Stick the head in place against the body and add ears to finish.

Zzzzz

This 'Look would you all just go away I'm trying to sleep' expression will be familiar to all cat owners!



## Playful Cat



**Step 1** Make the same conical shape that you made for the basic cat but this time lay it flat on your board. Make a ball or cone shape for the head and stick this on the front of the body.

**Step 2** Make paws and a tail as you did for the basic cat and stick them into place.

**Step 3** Add the facial features.

**Step 4** To make the ball of wool, simply make a coloured sugarpaste ball and press lines into it with the back of your knife. Make a thin sugarpaste string then position both elements in front of the cat.

By using the same shaped components that make up the basic cat but altering their positions you can create cats performing different feline actions.





## Quick & Easy Cat



**Step 1** Roll about 30g (1 oz) sugarpaste into a sort of skittle shape.

**Step 2** Pinch two ears into the smaller end.

**Step 3** Bend the cat so he looks as though he's curled up.

**Step 4** Press two 'U' shapes into the head for his sleeping eyes with the end of a drinking straw.

**Step 5** Add a tiny ball of pink for a nose and a thin sugarpaste string for a tail.

This chap has featured once before in this series but as he's a cat and very quick to make he warranted a second appearance. To make the blanket, cut out a sugarpaste square and press a crisscross pattern into it with the back of a knife. Stick it on top of a cake

Step 3



Step 1



Step 4



Step 2



Step 5



## Variations

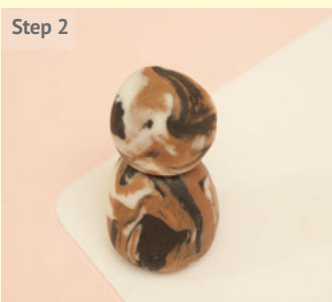
### Tortoiseshell Cat

A tortoiseshell fur effect is actually easier to create than you might think.



**Step 1** Partially knead a little black, white and brown sugarpaste together to create a marbled effect.

**Step 2** Pull off sections and roll into oval and ball shapes for the cat's body then decorate with paws, tail and facial features as on the basic cat.



### Furry Cat

Adding fur is a bit painstaking and probably only for the true cat lover but the effect is rather charming.

**Step 1** Make the basic cat's body leaving out the paws. Give him eyes, nose, mouth, cheeks and ears but don't bother pricking the 3 holes into the cheeks.

**Step 2** Place a little royal icing into a bag fitted with a No. 2 nozzle and pipe hairs on to the body.





## Angry Cat



It's all in the eyebrows!

By carefully sticking two tiny sugarpaste curved shapes over the eyes, a tranquil, happy cat can be instantly transformed into hissing, angry cat!

**Step 1** Follow the same instructions for making a playful cat up to step 3 but leave the ears off for the moment.

**Step 2** Make two tiny sugarpaste strings for the eyebrows. Bend them into a curve and stick one above each eye.

**Step 3** Cut out a small sugarpaste square for the ears. Cut it in half diagonally and stick flat against the top of the head.

**Step 4** Place a little white royal icing into a piping bag fitted with a No. 1 or 2 piping nozzle and pipe little claws on the end of each paw.



## Christmas Cat

You can personalise your cat (or any other icing animal for that matter) for all sorts of celebrations and occasions. For Christmas, this just involves making a very large Santa hat. It is up to you whether you have visible ears or not.



**Step 1** Make a cat's body and head. Then place a triangle of red sugarpaste on top.

**Step 2** Stick a strip of white sugarpaste around the base of the hat and a small white ball on the tip.



## Stripes

You can add stripes to your cats by painting a few lines on with food colour or Superwhite or drawing them on with a food colour pen. If you are using a pen, allow the model to harden first so the pen nib doesn't drag and tear the icing.





## *Bride and Groom*



Cats can also be used to create cute wedding toppers. If you are concerned about the happy couple losing their heads at the wedding especially if they have a long distance to travel, insert a short length of spaghetti into the bodies and slot the heads on top. The spaghetti will provide additional support.  
(Use raw uncooked spaghetti!)



**Step 1** To make the groom, make a body and head as before and decorate the head with the facial features.

**Step 2** Cut out a small white sugarpaste rectangle and make a little cut in the top. Stick this on to the cat's chest.

**Step 3** Stick a tiny string of pink sugarpaste under the collar. Cut out a tiny pink sugarpaste rectangle and press lines down its length with the back of a knife. Stick this down the centre of the shirt.

**Step 4** To make the jacket, cut out a long black sugarpaste rectangle. Make a small partial cut in the middle.

**Step 5** Wrap the jacket around the cat's body and fold the two ends back to form the lapels.

**Step 6** Make two back legs and stick in place. Make two ears and stick on to the head. To make the hat stick a small black oval on top of the head and place a bigger oval on top. Place the groom to one side for the moment.

**Step 7** Make the bride's body and head. Add the two back legs and the facial features including the ears. For a touch of glamour, poke the tip of a craft knife three times into the icing either side of the eyes to create fluttering eyelashes.

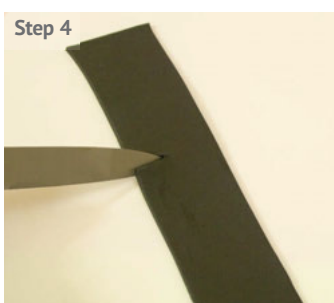
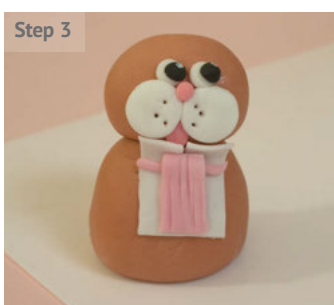
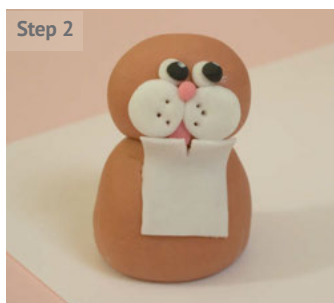
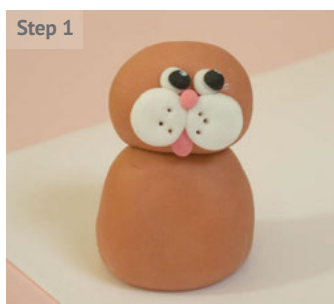
**Step 8** Roll out a little white sugarpaste and cut out a trapezoid shape for the bride's veil. Stick it on to the back of her head.

**Step 9** Make one arm and stick it across the body. Stick a couple of plunge cutter blossoms on the top of the veil and a small cluster around her hand. Stick one on the groom's lapel.

**Step 10** Pipe white royal icing dots in the centres of the flowers and paint green food colour stalks and leaves on her body.

**Step 11** Place the two cats next to each other. Make a small brown ball for the groom's left paw and stick on in front of the back leg. Press two lines into it as before. Make a small black sugarpaste sausage shape for the front leg and stick on to the side of the body.

**Step 12** Make two tapering brown sausage shapes for the tails and stick in place. Make a second paw for the bride and stick it on her side. Make a second front leg for the groom and position it with his paw on top of the bride's paw.





# Frozen Cake

This cake was made with sponge cakes, layering up the cakes to achieve the correct height. The bottom tier is 10in diameter 5in deep. The top tier is 8in diameter 5in deep. Cover both cakes with Renshaw's Sugarpaste in Duck Egg Blue (21R-SDE250). Using dowels (53A-100) place the 8in cake on top of the 10in cake, on top of a 12in Blue cake drum (10S-BBRD12).

Use the Disney Frozen wafer disc (24A-130) and attach to a flower paste (27J-SK3096) disc which has been left to set hard. Use melted Isomalt to attach the 'ice' to frame the sugar disc. Once all the ice is securely in place attach the framed disc to the cake using melted Isomalt.

Use Squires Kitchen Isomalt, one clear packet (27J-A09101) and one blue packet (27J-A09205) to make the ice. Cover a baking tray with lightly scrunched foil. Make up the Isomalt following the instructions on the packet.

Once you have melted the Isomalt pour in to the tray. Leave to set and then crack the pieces so they look like pieces of ice.

For the snowflake decorations make up the Doric Sweet Lace (27T-100) following the instructions. These pretty snowflake decorations are made using the Snowflake silicone mat (34E-116). Once the decorations are made stick them on to the cake using PME spray glaze (27H-151) sprayed on the back of the decorations.

Use Isomalt to make the dripping icicles on the cake and board. Then use Purple Cupcakes pearls (26P-312 & 26P-231) to embellish the cake and make it sparkle!



*All items are available from Doric Cake Crafts*









Ruth Clemens





# Naked Cake

## Ingredients

### 9in Vanilla sponge cake

500g butter, softened  
500g caster sugar  
2 tsp vanilla extract  
10 eggs, large  
500g self-raising flour

## Buttercream

250g butter, softened  
500g icing sugar, sifted  
2 tsp vanilla extract  
1-2 tbsps cooled boiled water  
½ jar raspberry jam

## To Assemble

### & Decorate:

5in and 8in cake cards  
4 cake dowels  
Icing sugar  
600g fresh fruits  
(strawberries, raspberries,  
blueberries, cherries)

### 6in Vanilla sponge cake

250g butter, softened  
250g caster sugar  
1 tsp vanilla extract  
5 eggs, large  
250g self-raising flour

## Method

- Preheat the oven to 160°C (fan)/180°C/Gas Mark 4. Line the base and sides of the cake tin, allowing the lining paper to rise above the edge of the tin by 1in.
- To make the cakes, cream together the butter and sugar until extremely light and fluffy. Beat in the vanilla extract and then the eggs one at a time, beating well after each addition and retaining the aerated consistency. Fold through the flour.
- Transfer the cake mixture to the prepared tin and level roughly with the back of spoon.
- Bake in the oven until golden and springy to the touch, check the centre of the cake is fully cooked through by testing with a skewer – it should come away clean. The 6in cake should be baked for 55minutes-1 hour and the 9in cake for 1 hour 20 minutes – 1 hour 30 minutes.

Because the cake is left 'naked' it is best assembled and served the same day. It can be baked a day in advance and stored once cooled wrapped well in cling film until assembly to prevent it from drying out.

If you are concerned about the cake standing and drying before serving then soaking the sponges with a vanilla sugar syrup as soon as they are baked and adding further syrup when the cakes are split will help to keep them moist. Simply warm 150g of caster sugar in a small pan with 150ml water and a teaspoon of vanilla extract or the seeds scraped from 1 vanilla pod until the sugar has dissolved. Brush over the cakes as required.

When baking large cakes you need an accurate oven temperature – too

high and the cakes will darken excessively and form a thick crust, too low and the cakes will take much longer to bake. A removable oven thermometer is a good way to test the accuracy of your own oven.

When selecting flowers for decoration is it important to choose non-harmful flowers for which roses are a good choice. They should be unsprayed so that they are safe to sit by the cake.



- Release the cake from the tin and allow to cool fully on a wire rack.
- To prepare the buttercream beat together the softened butter, icing sugar and vanilla until well combined. Beat until light and fluffy, adding a little cooled boiled water to loosen the consistency as necessary.
- To assemble, trim the cakes.
- Return each cake to their tin and using the top edge of the tin as a guide to your knife trimming the top of the cake level using a sharp serrated knife.
- Remove the cakes from the tin and slice each cake into 2 layers.
- Insert a cocktail stick in each layer aligned vertically so that the two halves can be replaced in the correct position once the cakes have been filled.
- Set the base layer of the 9in cake on the 8in cake card. The cake cards are a size smaller than the cake so that they are hidden beneath the cake.
- Add a good filling of buttercream and jam before lifting the top layer into position, aligning the cocktail sticks before removing.
- Repeat the process with the smaller cake.
- Set the base cake on to a serving plate or cake stand.
- In the centre area, within the 6in area that the top cake will sit insert 4 cake dowels evenly spaced. Mark each to the level of the cake and remove. Trim all cake dowels to the height of the highest mark and reinsert into the cake.
- Spread a little buttercream in the centre of the cake between the dowels and set the smaller cake into position centrally.
- Dust the cakes liberally with icing sugar.





# Turkish Delight

## Ingredients

450g caster sugar  
900ml water  
1 tsp cream of tartar  
200g icing sugar  
90g cornflour  
pink food colouring  
3 tsp rose extract  
50g icing sugar combined with 50g cornflour for dusting

**Makes:** Approximately 64 pieces

## Method

- Grease an 8in square tin with vegetable oil and set to one side.
- Place the sugar, 200ml of the water and cream of tartar in a heavy based saucepan and heat gently to dissolve the sugar.
- Bring the mixture to the boil and heat until it reaches 114°C on a sugar thermometer (soft ball stage). Remove from the heat.
- In a small bowl mix together the cornflour, icing sugar and 100ml water and set to one side.
- In another pan bring 600ml water to the boil, whisk in the cornflour/icing sugar mixture and simmer until thickened. Continue to heat and slowly add the sugar syrup.
- When all of the syrup has been added continue to gently boil the mixture for 30 minutes, stirring occasionally.
- Remove from the heat and stir in the rose extract and a little pink food colouring. Pour the mixture into the prepared tin and allow to set for at least 6 hours.
- Turn out the Turkish delight on to a chopping board dusted well with the icing sugar/cornflour mix. Slice into 1in squares and dust each piece well with more icing/cornflour mixture.
- Store in an airtight container at room temperature for up to 5 days.



## You will need:

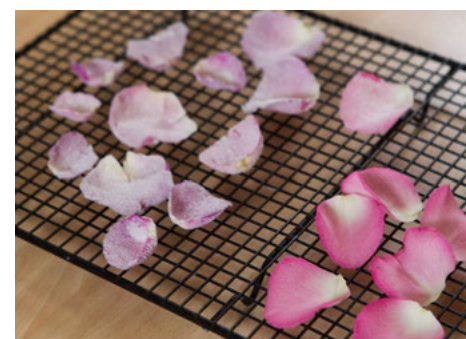
### Roses

1 egg white  
Caster sugar  
Wire rack  
Paintbrush



## Method

- Gently separate the rose petals.
- Whisk the egg white a little with a fork to loosen.
- Brush the whole of the petal lightly coating with the egg white, ensuring it is fully covered.
- Add the coated petal to a small bowl of caster sugar and toss it gently to cover in sugar.
- Remove from the bowl and set on to a wire rack. Allow to dry for 24 hours before using.





# Macarons

## Ingredients

### Macarons

- 3 egg whites, large
- 1 tsp egg white powder or Meriwite
- 75g caster sugar
- 125g ground almonds
- 175g icing sugar
- Gel paste food colouring: pink

### White Chocolate Ganache

- 75ml double cream
- 225g white chocolate

## Method

- Preheat the oven to 130°C (fan)/150°C/Gas Mark 2. Line 2 baking trays with non-stick baking paper, reusable bake-o-glaze or a dedicated non-stick macaron mat.
- Whisk together the egg whites and the egg white powder until they start to turn frothy. Continue whisking and add the caster sugar slowly, one spoonful at a time. Whisk until all the sugar has been added and the egg whites are medium to firm peaks.
- Sift over half of the ground almonds and icing sugar and fold in. Repeat with the remaining half.
- Colour the mixture with a little gel paste colouring until it reaches the desired shade.
- Now the mixture needs to be folded until it reaches the correct consistency. The macaron mixture should fall from the spatula in an almost ribbon like trail. When you form a trail across the top of the mixture in the bowl it should take 12 – 15 seconds to sink back in and become invisible.



## Makes

Approximately 36 macarons

- Check the consistency folding a little more until the mixture is at the right stage and then transfer to a disposable piping bag.
- Snip a small amount from the tip of the bag and pipe round macarons approx. 3cm in diameter, spacing them evenly apart. Pipe the mixture from the very centre, keeping the bag perpendicular to the tray and use an even pressure to create even circles.
- Tap the piped trays sharply on the work surface 2-3 times to remove any large air bubbles. Set the tray to one side and allow the macarons to form a skin – this should take 30 – 45 minutes. Once they have formed their skin you should be able to touch the macarons with your fingertip.
- Bake in the oven for 18-20 minutes.
- Remove from the oven and allow to cool fully on the tray before removing.
- To prepare the white chocolate ganache gently warm the cream and white chocolate in a heatproof bowl above a pan of simmering water until the chocolate has melted.

## tips

Adding egg white powder to the egg whites stabilises the whites and makes nearly 'bomb-proof' macarons giving you much more working time when folding in the remaining ingredients and colouring. It controls the consistency of the finished macaron mixture helping to retain the air from whisking.

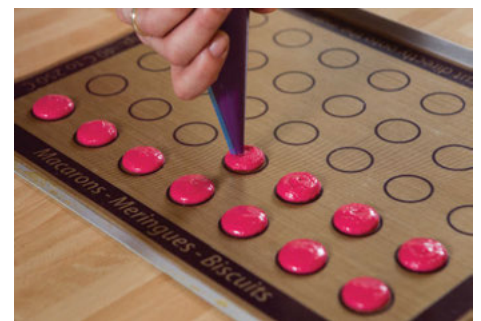
There are lots of dedicated macaron mats available on the market and will guide you in getting all your shells a consistent size and shape. You can also draw your own template to slide beneath a sheet of baking paper to use as a guide.

Gel paste colours are essential for colouring the macaron mixture so that the colour is retained on baking – liquid colours are not heat stable.

The piped macaron shells must be allowed to sit and form a skin before baking and the time it takes can vary due to warmth and humidity. Make sure that the shells are not in a cold position otherwise they will take a long time to skin.

Macarons can be made and stored in the fridge for up to 5 days but can also be successfully

- Stir together until the ganache is glossy and an even consistency. If the mixture looks to be splitting then a vigorous beating is needed.
- Transfer the ganache to a clean bowl and allow to cool to a pipeable consistency
- Fill a disposable piping bag with the filling, match the macaron shells in pairs. Pipe the ganache on to the flat side of the shell and sandwich together.
- Store in the fridge in an airtight container until serving.





# Making A Simple Sugarpaste Model

*It is possible to create simple models using a cake covering sugarpaste but you will get better results if you use a specialist modelling paste or add a small amount of gum tragacanth to your cake covering paste.*

## Materials

- modelling paste pale brown 80g
- modelling paste white 10g
- modelling paste dark brown 5g
- edible glue

## Tools

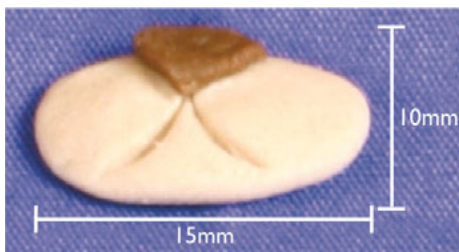
- set of round cutters (Ateco)
- set of 8 modelling tools
- quilting tool

## Preparing The Parts

- Knead the pastes until they are the consistency of soft plasticine. Roll the paste out to a depth of 6mm.
- Cut the following circles from the pale brown paste:
  - 1 x 57mm (body)
  - 2 x 23mm (arms)
  - 2 x 30mm (legs)
  - 1 x 43mm (head)
  - 2 x 1/8 of a 23mm circle (ears).



- To create a paler brown for the muzzle and paws, mix 1/4 of a 23mm circle of white with 1/4 of a 23mm circle of pale brown. Roll this into a sausage and cut into 5 equal pieces. Roll 4 of the pieces into a ball, flatten into a disc. Make the remaining piece into a flattened oval.



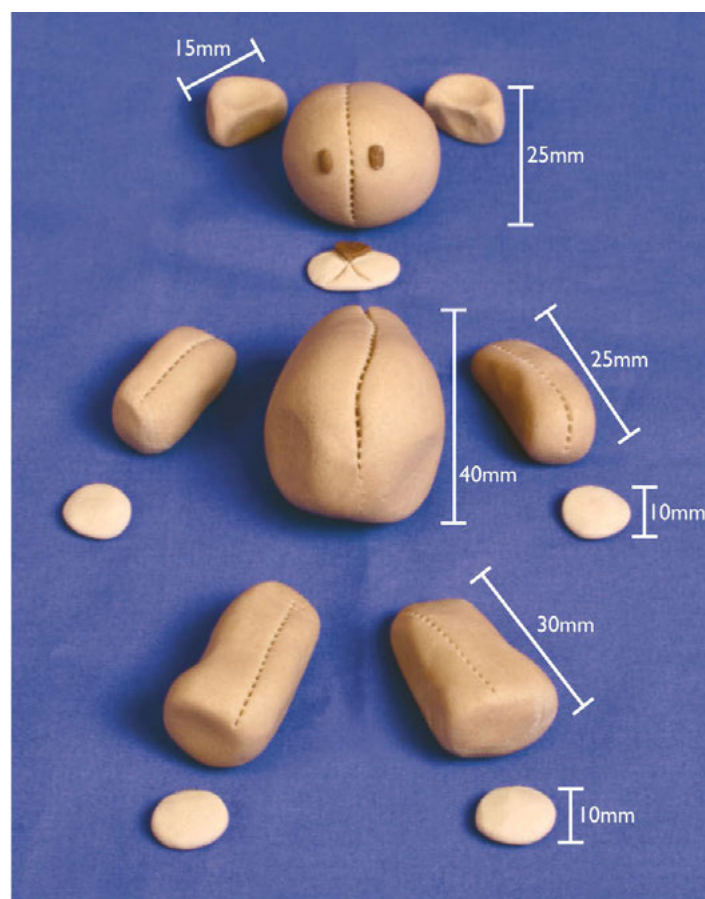
- Roll two tiny pieces of dark brown paste into balls, flatten these to make eyes. Make a small flat triangle from dark brown paste for the nose.
- Roll each of the body parts into a ball, then shape each of the pieces to match the photo, using a quilting tool to add the stitch effect.



## Assembling The Bear

Stick the pieces together using edible glue in the following sequence:

- 1 Stick nose to muzzle. After 5 minutes add smile by scoring with a smile tool.
- 2 Attach the muzzle, eyes and ears to the head.
- 3 Stick the paw pads on the end of the arms and legs.
- 4 Glue hips and stick legs to body.
- 5 Using the glue, stick the arms to the upper body, these rest on the legs.
- 6 Apply glue to top of body and gently press head in place. Leave overnight to dry.





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Monday - Saturday : 09:00 - 17:00  
Sunday : 10:00 - 16:00

0191 4179697

Find us at

30 - 31 Phoenix Road,  
Washington, NE38 0AD.  
Just off the A1 Junction 65

www.design-a-cake.co.uk

\* UK mainland only. Excludes BFPO.

+ Excludes promotional items.